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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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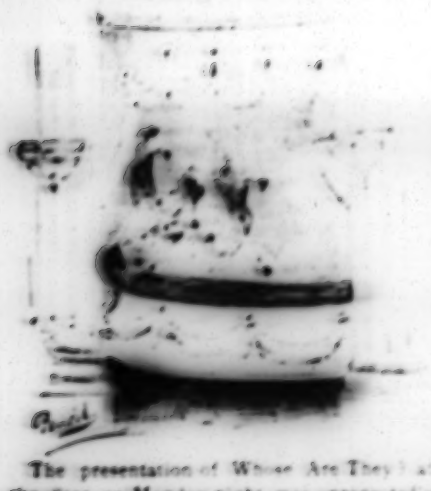

The presentation of Whose Are They? at the Star, on Monday night, was unexpectedly successful. The audience, which was not large, laughed almost incessantly during the evening and voted Mr. Sothern's farcical comedy a decidedly refreshing and entertaining achievement. The author claims that the slender thread on which the ingenious incidents and situations are strung is his own manufacture. Without desiring to cast doubt on his veracity or wishing to take aught from the credit that should be bestowed upon him, we must say that there are strong reasons for suspecting that something very much like Whose Are They? was already familiar on the French stage before Mr. Sothern caught its gossamer-like sheins and weaved them into a three-act farce, adapted to the requirements of the English stage. We are led to this conclusion for the simple reason that there is not a play-writer to-day, outside of France, with sufficient inventive genius and fertility of imagination to devise a composition of this frothy description. But whoever did it and wherever it originated the fact remains that it is one of the cleverest things of the sort that has been presented for approval to our play-goers.

The interrogative title relates to a pair of garters, which are the cause of all the complications and blunders that go to make the piece comical. They are dropped by Gertie Mooney, an authoress of a romantic turn of mind—one in the presence of Theophilus Pocklington, the other in an omnibus, where it is picked up by his partner and uncle, Peter Maudlin. Theophilus is the publisher of the *Penny Dreadful*, and he is engaged to marry Amelia, the daughter of Mrs. Griffin—an elderly mamma who is all that her name implies. She makes it a condition of the prospective match that the young man shall dwell for six months under the same roof with his *fiancee*. The sentimental novelist hounds down the editor in order to secure the publication of one of her serials in his journal. The garter is discovered by the future mother in-law, who gets on the trail of the fair owner, so that she may crush her sometime-to-be son-in-law. Theophilus is driven to dire extremities, but finally through the kindly offices of a servant-girl, Seraphina, who takes all the responsibility of the garters upon herself, he is relieved of his perplexities, restored to the good graces of his sweetheart's mamma, and happily placed on the proper footing with his dulcinea. Incidental to the development of this affair there is introduced a crank, Melchisedec Flighty, who hovers around the harassed Theophilus, and eventually discovers that Miss Mooney, the would-be fictionist, is no other than his own wife.

The characters are drawn on a broadly farcical scale, and they offer a variety of comic contrast. The situations are absurd, but irresistibly funny, while one humorous incident follows on the heels of another with great rapidity. The action is brisk, the dialogue crisp and sharp, and the complications both ingenious and novel. Laugh followed laugh at regular intervals. The endorsement received by the piece was unequivocal.

The acting of the small company engaged in the representation was as smart and lively as could be wished. There is certainly no comedy organization, barring Daly's and Wyndham's, that could give a livelier interpretation to a work of this sort. The touch-and-go acting of both men and women reminded the spectator of the achievements of those that made a specialty of performances of the same description in the days when farces were considered a necessary adjunct to theatrical entertainment. Joseph Haworth astonished those admirers that had only seen him in tragedy with McCullough by his delightfully humorous acting as Theophilus. The burthen of the piece fell upon his shoulders, but he played with swinging zest and spirits and made a prominent hit as a light comedian. No young man [illegible] from John Drew through the [illegible] in this particular field of [illegible] Mr. Haworth. He utters [illegible] and does the most [illegible] things with ease and naturalness. [illegible] of comedy, particularly [illegible] land. The [illegible] Edward Sothern [illegible] the eccentric part of [illegible] promise of becoming as [illegible] tion of whimsical characters as his [illegible] J. R. Sheesh was acceptable as the [illegible] blundering Maudlin, but he failed to bring out sufficiently the bluntness of the old man. Lizzie Bonner in the role of the authoress—a sort of Gilbertian creation—was capital. Eva Smith-[illegible] ern, Edwards easter, made her New York debut as Amelia. Theophilus Pocklington, who is pretty, refined and graceful. Her speech and English accent is agreeable to the ear and her acting was pleasing. It is likely that this young lady will be a valuable acquisition to the ranks of leading actresses. Annie Douglass plays the prospective mother-in-law, Mrs. Griffin, in a manner that will [illegible] Marguerite Beaute. Eva Harrington did the lively little maid-servant nicely.

The piece was mounted in a cheerful style, nothing of course having been done for it in the way of new scenery, as the engagement was [illegible] in order to keep the theatre open during the time that The Pulse of New York was expected to run. But nevertheless Whose Are They? put up a respectable appearance, and proved more worthy than its predecessor, with a wealth of scenery and a long cast of dramatic notabilities. The modest pretensions of Sothern's comedy gave no impetus to expectation, and its undoubted success with the first night audience was therefore a pleasurable surprise. If a piece can draw in warm weather at the Star this one should have a prosperous run, for it is just the sort of laughable trifle to while away an evening when the temperature is exalted and humanity is perspiring.

* * *

Gus Williams produced his new play, Captain Mishler, at the Comedy Theatre on Monday night. The comedian has hosts of admirers in this city, and they turned out in a body to welcome him back and pass judgment upon his new venture. The piece, contrary to expectation, has no connection with One of the Finest except that John Mishler appears in it promoted to a captaincy. Fred. Maeder is the author of the piece. He has not injected into it any new ideas or confined it to comedy situations—the only sort in which a comedian like Mr. Williams figures to advantage. The story is tinged with melodramatic exaggeration and is replete with sensational episodes. The Captain is the hero. An adventurous rascal, Edward Warker, deserts his wife and child and they find shelter and protection with the good-natured, kind hearted police official. Warker murders and robs a man at Fleetwood Park. A good young man, Frank Tracey, is falsely accused of the crime, but at the trial Warker is shot through the court-room window, and dying, establishes the other fellow's innocence by confessing his own guilt. The Captain is rewarded for his devotion and fidelity by the hand of the murderer's widow, and all ends happily.

We do not believe Mr. Williams' warmest admirers will deny that he is not a dramatic actor. For this reason it is obvious that in the serious scenes wherein the Captain takes part and of which there are altogether too many, he failed utterly to be impressive. It is the songs, the Dutch gags, the quaint Teuton humor that draw people to see this star, and they do not care to witness his attempts to be dramatic when they can view the legitimate actors in that line of work. The comedy scenes of the play went admirably, and the songs which Mr. Williams sang in his own inimitable manner delighted the house. Were these attractions increased and the unsuccessful serious interest of the piece reduced to a mere outline Captain Mishler would be a more acceptable and suitable performance. As we have said, the star pleased his audience while his efforts were in the direction of fun-making, but it is unlikely that he will duplicate the success of the old piece in this new one. Mr. Maeder is reputed to be a clever man, and we are surprised that he should have exercised bad judgment and blundered into fatal errors in writing for an actor who merely requires a vehicle for the display of his special gifts.

The best acting in the company was done by Little Olive Berkley, a lovely child with unusual aptitude for the stage. She avoided mistakes common to adult professionals, played her little part legitimately and earnestly and was deservedly applauded for the very natural manner in which she acquitted herself. In a scene with a maid-servant who reads to her some horrifying passages from a dime novel Dr. Lou King did some clever character work as a young chap of sporting proclivities, his acting extraordinary creating much mirth. Newton Chisnell made as much as possible of the heavy part of Warker, and W. T. Johnson was excellent as a mysterious character. Isabel Waldron and Josie Loane, respectively as Ida Tracy and Grace Warker, were worthy of commendation. Florence Vincent acted a [illegible] spinster very well. The play was handsomely mounted. Mr. Williams expects it to run through the Summer.

* * *

The New Park Theatre was packed in all parts Monday night. Indeed the house was too large to be ascribed altogether to the production of the old play, The Dead Heart, but if there was a good deal of "paper" nestling around the gate it must also be said that there were many visitors who went inside on unpurchased tickets.

As most of our readers know, The Dead Heart was popular years ago when it was acted by several prominent stars, including Edwin Adams and E. L. Davenport. William Harris in reviving it correctly measured the public desire for pieces of this order. The story is laid during the turbulent times of the French Revolution. The hero, a sculptor named Robert Landry, loves a gentlewoman, Catharine Duval. By the machinations of a rival, Count St. Valerie, and a vicious prelate, Abbé Latour, Landry is arrested upon a false charge and thrown in to the Bastile. There he remains for seventeen years, cherishing his love for Catharine. He is finally released from captivity when the mob that ran riot during Robespierre's ascendancy storms the prison and sets free the inmates. Landry finds that his sweetheart has proved false to him. She is a widow, having wedded the Count de Valerie. His heart is dead, and he will not accept the renewed protestations of her love. But to save her son from the fury of the populace, who thirst for the blood of all aristocrats, he takes the latter's place and goes to the guillotine to die for him.

The play is somewhat old-fashioned, but it is full of stirring speeches, moving situations and sensational incidents. The audience were worked up to a point of enthusiasm several times, and lavished applause and recalls upon the principal actors in the drama. Mr. Harris as Landry played impressively, but he did not quite grasp the romantic and melodramatic phases of the rôle. However, he succeeded in focussing attention while he was on the stage, and his performance largely merited the favor with which it was received. Nelson Wheatcroft did some really fine acting as the Abbé Latour. His style is finished and marked with far more than average intelligence. The good opinion we formed of this gentleman on his first appearance in this city is emphatically confirmed by his latest effort. Adeline Stanhope, an admirable leading actress from across the water, invested the part of the Countess with pathos and true feeling. Julian Mitchell as Anatole, a barber, and R. F. McClannin as Jacques Le Grand contributed to the strength of the performance. The scenery was new and handsome. The storming of the Bastile was a realistic picture. Lovers of old-time melodrama will find much to engage their favor in The Dead Heart.

* * *

Barry and Fay appeared at the Grand Opera House to a goodly gathering Monday evening, and the roaring fun of Irish Aristocracy was hugely enjoyed. We have had occasion so frequently of late to comment on the performance that there is no need to dwell upon it now. The company did satisfactory duty. Next week The Strangiers of Paris will be presented to the patrons of this theatre.

* * *

A very large house greeted The Devil's Auction at the People's on Monday. A spectacle on the Bowery is a rarity, and so the ballets, pantomime and magical changes were greatly enjoyed. The company is, with few exceptions, the same as when it was seen at the Fourteenth Street last Fall. Albert Martinetti, a sinuous athlete and graceful pantomimist, did the imp Chaos very cleverly. Charles Fisher was a sufficiently diabolical Barberouse, and Emma Hinkley, a shapely woman, appeared to advantage as the fairy Chrystaline. Maffith and Bartholomew repeated their previous successes as Toby and Pere Androche. The scenic beauties of the piece and the dancers pleased the East-Siders mightily. The Auction will probably play a large week. Next Monday the Bowery will be dazzled with the diamonds and disgusted with the vulgarity of Jumbo Joslin Davis.

* * *

There was a good-sized audience at the Third Avenue on the first night of the week, and Miss Claxton was well received in her famous characterization, Louise, in the Two Orphans. She was capably supported by Messrs. Stevenson, Hastings and Robertson, Misses Cone, Andrews, Moretti, and others. The drama was carefully mounted. The next attraction will be Barry and Fay in their new comedy with the numerical title, 97 or 79?

* * *

Fogg's Ferry, with clever Lizzie Evans, has caught on with the visitors to Tony Pastor's Theatre, and the engagement will in all probability be prolonged. Of course business is not large—where is it so at this period of the year?—but the attraction is doing much better than the management anticipated.

* * *

The Wages of Sin is finishing the third week of its run at the Fourteenth Street. It will be played to the end of the fourth week, the time originally intended. This melodrama, the best the season has brought us, is outliving opposition and making a reputation that will prove invaluable to the managers when they descend upon the provinces.

* * *

The Blue and the Grey at Niblo's has not done badly, but Messrs. Shook and Collier think there is more money for it on the road than in this city, and they will accordingly withdraw it on Saturday next. The military features of the piece, backed up by its copious sensationalism, should prove attractive to the out-of-town folks.

* * *

A steady stream flows nightly to the cool and comfortable Madison Square, where May Blossom is impregnably established for a long and unquestionably prosperous run. The cooling apparatus is in operation and the management can only say "I told you so" to their brethren who have never had the sense to make a similar provision for Summer business.

* * *

This is the last week of Dan's Tribulations at the Comique, and hundreds are bidding farewell to the Mulligan series. Mr. Harrigan, let it be hoped, will reconsider his determination to end the volume with this piece, for there is still fortune, fame and popularity to be achieved with the old materials. The season has been a profitable one at the Comique—one of the best it has had. Harrigan and Hart have earned their vacation if anybody has, and they will be looked for with eagerness again in the early Fall.

The Musical Mirror.

The run of Bluebeard at the Bijou is drawing toward the end. The burlesque has been unexpectedly successful from a financial point of view, and its prosperity has done much to readjust the policy of the house. The succeeding piece, Aladdin, is being put in readiness for production, and the dresses and scenery will be handsomer than anything of the kind yet seen in this theatre.

* * *

The Casino is one of the best Summer theatres in the country. The management have no reason to fear warm weather, for the house, so admirable is its ventilation, is really a cool and delightful place at all times. Falka is proving such a go that the revival of the Little Duke has been postponed for the present. From the large nightly attendance it does not look as if a change of bill will be necessary for some time to come. The concert on Sunday night was enjoyable. There is a dearth of amusements on the Sabbath in the metropolis, and these entertainments do much toward filling the void. It is true the artists employed and the selections rendered are not of the highest class, but popular programmes are most desirable since they furnish the greatest pleasure to the greatest number.

* * *

Well-Fed Dora is doing no better than it deserves—which is not much. The burlesque has only one redeeming feature the pretty girls, showily dressed, that compose the chorus. The acting is not funny and the piece is stupid. The audiences at the Fifth Avenue are small, notwithstanding strenuous efforts to fill the house with deadheads.

* * *

The concerts of the New York Choral Union at the Academy last week were interesting inasmuch as they indicate the latent musical talent that abounds in this city. The mass of voices produced a fine effect, and the precision and correctness of the work performed showed the results of careful, well-directed instruction.

The Insurance of Theatres.

Having fully ventilated his scheme for the formation of a theatre fire insurance fund, Mr. Boucicault has left the matter in the hands of the managers. Messrs. Mallory, Miner and several others are deliberating the steps to take to make the scheme practicable, and it is likely that in a short time a committee will be formed to invite and consider the views of managers throughout the country.

Several of the insurance companies which would be affected have taken the subject into consideration, and two managers were spoken to by them. If Boucicault's idea is not carried out, it may at least have the effect of reducing the premiums.

The Midsummer Madness.

There is a kind of revolution going on in Summer entertainments. Townsend Percy has had a sort of monopoly in supplying attractions of this kind lately, and to a Mirror reporter he clearly explained the change.

"Nearly every skating rink and beer garden in the country will have comic opera as an attraction," said he, "and in the large cities it seems destined to become the standing Summer entertainment. For instance, take Boston, where there will be three comic opera companies. New Orleans two, Baltimore one. In Cleveland the Wilbur company takes possession of the Euclid Avenue Opera House, and the Cleveland Gardens will open with another company. In Montreal the Crystal Palace has opened with the popular operas. My own company is playing at the Grand Opera House, Brooklyn, this week, in The Queen's Lace Handkerchief, and will produce The Pirates on Monday next. I will also run a company at Asbury Park. Grau's company is playing in a tent in Brooklyn. Another company opens shortly in Halifax. A company is being engaged for the theatre at Coney Island, and Fay Templeton will spend most of the Summer with her company in Milwaukee. Uhrig's Cave, St. Louis, has had comic operas for several Summer seasons. Providence, Worcester and Springfield, in New England, are also negotiating. I have engaged a company for Dayton, [illegible]. They are erecting a tent on the Saratoga Road in Troy (Railroad Company and several business men of that city for Sylvester Hickey's present opera. So you see it is becoming a craze."

"That will rest until the opening of the regular season. From present indications, I think almost every theatre in the city will be running burlesque, comic opera or opera bouffe. The Cosmopolitan, New York, Bijou, Tony Pastor's—all will give burlesque. John Stetson, Samuel Colville, Rosenfeld Brooks and Dickson, E. E. Rice and myself will have ventures of the same kind. The Casino, Wallack's, and at least one other house will run comic opera. It may be overdone, but it is a craze which has taken the people's fancy."

Manufacture of Prima Donnas.

A novel has been published says the editor of the London *Truth*, entitled "Stage-Struck," by Blanche Roosevelt. It is the story of a girl in an American town, who is supposed to have a wonderful voice, and who is sent over to Europe to be manufactured into a prima donna. She comes to London, then she goes to Paris, and thence to Milan. At all these places various adventures befall her; at length, when she has learnt all that can be learnt, she makes her debut at Covent Garden, fails, and dies broken-hearted at Nice. The story is well told, the dialogue is pointed, and the humor of some of the scenes is true and genuine. I call attention to the book here on account of the truth that underlies the fiction. Annabel, the heroine, is one of many hundreds, both here and in America, who, without means and often without much voice, are annually encouraged by their partial friends to embrace a musical career. There are colonies of these students in Paris and many other Continental cities. But the musical capital of the world is Milan, and there they generally gravitate. In that town there are a vast number of teachers, most of them too greedy to tell those who come to them that they are never likely to succeed. As long as they have money, they give them lessons. When their money is exhausted, they live in penury, and either die or drift back from whence they came, ruined in hope, in health, and often in everything else. I was talking to a friend of mine, a few years ago, who resides in Milan. He told me that Milan was full of American and English lads and lasses, who had been lured there by the notion that they would become famous tenors, baritones and sopranos, but who were never likely to get an engagement in the chorus of the most insignificant opera house. I therefore welcome this book as a most useful contribution to literature and to common sense.

Annabel goes to an agent in Milan for an engagement. He listens to her singing, and tells her that he will engage her to sing at Pavia.

"Now what are your terms?"

For once Annabel was glad that her mother was not with her. She would be so proud to go home an "engaged artist."

"About terms," he repeated. "We offer you all this, one of the first theatres in Italy, splendid roles. Now how much are you prepared to pay us to make your debut?"

"How much will—will I pay you, sir?" She repeated his words mechanically, scarcely believing her senses.

"Yes, yes! Diavolo! You did not expect that I should pay you, a debutante, perhaps to spoil my opera?" His voice rose.

"Why, certainly I expected you to pay me."

He burst into a loud laugh. Then he began, "Come. A rich American, you go on the stage from caprice. You have a pretty voice, but more persons beauty. You come to take the bread out of the mouths of honest native talent, who are old-bred artists. Look at these books." He violently opened some ledgers. "There are a thousand prima donnas in Milan, all ready to sing, waiting for engagements, and many who will pay me to get them before a good public. And you—you!" He shrieked through such rapid articulation. "Look at the alphabetical list. A—thirty-five A's, B—as many B's, more C's, and down to Y. No, no, guest of the Empire."

Those who know the musical market at Milan are aware that this is in no way exaggerated.

But, apart from the story and the moral, there is much of interest in the book to those who wish to understand the rationale of singing. Annabel takes lessons of Garcia in London. He makes her sing an air from "Beatrice di Tenda."

"I did not stop you," said the master, "until I had heard how you had been taught. You sing neither well nor badly, but your style is what we call in singing *école classique*. It will never do for a professional." He then recommenced the andante, and made her sing the same phrase which had been sung by Jenny Lind, and had been composed by him for her. He explained the passage, played the notes over, and Annabel, who fancied that she understood him, immediately attempted it. She failed; she tried again, and failed a second time.

"Listen," he said. "If we study together we must begin by understanding each other. You need me about Jenny Lind. I will tell you in what she was greater than any pupil I have ever had. I would play over a cadenza or a phrase, saying, 'Do it so.' She always listened very attentively; never interrupted; then, when I had finished, she said, 'I have the air in my head and do not understand. Would you be so kind as to play it a second time.' She listened with closed eyes, minutely, and then had the courage to say, 'I think I have some comprehension of your meaning, but it is not yet clear. I have still an amount of patience, and I will try it a third time.' She at last seized upon the true meaning, although slow in reaching, she never failed. That was the secret of Jenny Lind's enormous progress. She knew how to think—that after a first and thorough study she knew how to apply herself in the right way. I never remember to have repeated [illegible] a second time to her after the one was sufficient. She learnt more in one year than [illegible] in ten years or a lifetime. Jenny Lind [illegible] an actress, and her only [illegible] with the exception of one octave from [illegible] was as clear as a flute, and of a [illegible] but she was so clever and [illegible] [illegible] my father. Her medium notes [illegible] but she used them so skilfully that I [illegible] and many times I have heard [illegible] of the quality and beauty of every [illegible] that is to be what may be [illegible]

Garcia then contrasts Jenny Lind [illegible] his sister Malibran.

[illegible] perhaps, with all the world. [illegible] the finest people by the beauty of her voice [illegible] of the art. My sister had as [illegible] as ever a woman was cursed with, but [illegible] she did was done in earnest. Any one could [illegible] that she knew exactly what she was [illegible] it was but a question of throat. I have [illegible] others, uncultivated, until she came upon [illegible] after hearing one phrase from her [illegible] take up the chord. She was not alone a singer [illegible] a great actress and, above all, a great [illegible] Besides her [illegible], she was always the [illegible] she represented. Her voice had little to do [illegible] success. Ah, my dear, she worked like a [illegible] was that great, she had even genius; but she [illegible] on neither. She never sang the simplest [illegible] first mastering it beforehand. She knew [illegible] every work meant, and before she gave it [illegible] heart had uttered it.

Our London Looking-Glass.

Some cry, Fate Sun, and to our lookingglass,
That we may see the drama's shadows pass.
—Mirror Ed. on Richard III

Gilder's *Critic* is as well known here as in New York, and I think better appreciated. I notice in its last April number an article on Thackeray and N. P. Willis, in which it says:

Few of us know what a debt of gratitude we owe to N. P. Willis, whose memory it is the fashion now to slight. Yet it was he who first introduced Thackeray to the American public, in 1840. In that year Willis started a weekly paper here—*The Corsair*—which he contributed bright and sparkling notes from London. After a career of only a year, *The Corsair* was transformed into THE MIRROR, a paper much better remembered by the present generation.

A mistake, *cher* Gilder. THE MIRROR antedated *The Corsair*. What you perhaps meant to say is that *The Corsair* failed and Willis and Morris tranformed the weekly MIRROR into an evening daily—*The Evening Mirror*, published on the southeast corner of Nassau and Ann streets. This they sold to Col. Hiram Fuller, from whom the continuing MIRROR was purchased. Then Morris and Willis started the *Home Journal*, of which young Morris Phillips was an assistant editor, who, after Willis' death and Morris' senility (through paralysis), acquired the paper and made it the fine gazette it is. I remember THE MIRROR as a boy and followed its history. It was always remarkable for its distinctive attention to dramatic affairs.

* * *

Do you remember that feminine character in Robertson's Home, who always solicited subscriptions? I saw her in real life, at a luncheon and reception, a few days ago, in a mansion on Cromwell Road (London's Fifth Avenue). She was a Bishop's wife. Wilson Barrett was introduced to her, when she whipped out a dainty reticule, and pulling out some tickets, said: "Dear Mr. Claudian, will you not cement the friendship of Church and Stage by taking half-a dozen tickets for a bazaar in behalf of a charity?" This was a sort of social earthquake—but, then, W. B. dies nightly in an earthquake. He gracefully bowed and said, with great pleasure, "Send them, my lady, to my Treasurer in your convenience." What shall I add? Let us compromise in the lady's favor on "Bizarre *terra*-Bazaar." By the way, Lawrence Barrett and his wife—she is very much liked here—were at the luncheon. Sociality is one thing he has not failed in.

* * *

Charles Wyndham goes for "Fourteen Days" to prison at the Criterion in a few evenings, and by the time these reflections are MIRRORed will have entered into the vivacity of a new play by Albery, founded on Tete de Linotte, a French piece aged two years. I have been wondering what that thorough Londoner and crisp writer, G. W. S., of the *Tribune*, meant when, in recent cable despatch, he remarked of this dramatic "King Charles of comedy," "I doubt if animal spirits is a sufficient substitute for art." It is a conundrum under the maxim, *Ars celare artem*. A lady remarked to me a few days ago: "I like to see and hear Wyndham because he makes me forget I am in a theatre." I confess to the same kind of feeling, likewise, when witnessing Irving's Charles I. That makes me feel that I was a cavalier, seeing all the events then portrayed and that I was alive in the Seventeenth century.

* * *

Although I am always sorry that the audiences call Charles out before the curtain after he has been executed. Fortunately, knowing this would be the case, I sallied out whenever the curtain dropped. I could make an affidavit that I took my leave of Charles at the scaffold and believe him to be dead. This introduces a capital criticism made here upon Mr. Conway's bowing acknowledgments in Dot Boucicault's Devotion (which has after all proved a go) from the bed on which Conway has just joined the majority.

* * *

Miss Carrie L. Daniels, who is well known in the States, enjoys this week the distinction of a frontispage portrait in the *Dramatic News*. She came over with Harry Jarrett's Fun on the Bristol and has since made a reputation for archness and musical ability in other pieces—thus reversing Scripture and facing a lioness of Daniels.

* * *

Kate Vaughan, not content with challenging the memory of Lord William Lennox, who saw Mrs. Jordan as Peggy in The Country Girl, is about to challenge another memory of his as to that lady's acting of Hippolita in Cibber's She Would and She Would Not. Lucky Kate! if in this age she does not make that humpy old comedy take the title of She Would but the audience might not.

* * *

Alfred Aikins, editor of *Figaro*, gave a supper of attorney to Percy Bette, his Almanack to live off this year last week (which has been a plate and mug at every club). Sarah Bernhardt has not only become, from her American tour, a predicament in Yankee Doodle, but in Whale Columbia also. A petition is in circulation at the clubs—which are most frequented by dramatic people—praying the House either for a portion of the offender.

* * *

Miss Lydia Cowen (Mrs. James Mortimer) is making a go at the Avenue Theatre of her husband's version of Fanchon. She was a welcome guest at the supper given by Mr. Charles Wyndham last week at Princes' Hall, Piccadilly, to Winch, the Bowery tenor. This supper was notable for the bringing together of all the artistic, journalistic and dramatic celebrities of London. At one time five hundred of these were in the spacious room that is as large as Steinway Hall; ample refreshments were served, and recitations, ballads, orchestral music and dancing alternated. Mr. Welcome must have been a recent bear in stocks, for the affair certainly stood his bank-account at the very bottom of his Baring Brothers ledger. He made a fine host, and realized his name.

* * *

Mrs. Alfred Maddick having recovered from her American "Peril" puts the play of that name on in the Provinces next week, backed by the guarantee of Henry Neville. Stage folks are now very "fly" as to engagements without guarantee. Not such a guarantee as your Metropolitan Opera House directors gave, or such a one as George Edgar had, and Cyril Searle seems to have vouchsafed, based upon his Australian and English experiences.

* * *

George Rignold has thought better of Adam Bede, and leaving, at least for a time, the first man of Scripture, has gone among the prophets. May the result be profits. He takes up the book of "Amos" at the Holborn Theatre to produce Amos Clarke. Do you remember the piece as first produced for a charity in the Summer of 1870, at the Academy of Music? George travelled from San Francisco to keep his promise, and after the performance—a capital one artistically and financially—returned to the Pacific en route for Australia. On that occasion Mrs. Rignold played Mildred Vaughan, the heroine, and very pretty she looked in a trim blonde wig, and sweetly she gave the pathos of the character. Watts Phillips dramatized the play from his novel of the same name.

* * *

Toole honors the memory of Byron by changing A Mint of Money into Upper Crust. "Why that title?" innocently asked a club friend of small brains of the author on its first production. "Because, my dear fellow, the upper crust of a loaf is likely to crisp and be well done."

* * *

On the promenade yesterday I met Yorke Stephens, who has been much wanted here since he went to "Daly" toil in America. Also Coplestone and Abbey and Terriss—who has been allowed his final "s," of which so many compositors robbed him in that country. Irving rarely walks in the thoroughfares—taking refuge in a cab from the consequences of popularity. His house at the corner of Grafton street and Old Bond, directly opposite the perfumers Atkinson (those philanthropists who invented spermaceti soap), is guarded by a policeman. Half a ton of pasteboard has already invaded Irving's unpretentious-looking but snug quarters, and his card-baskets groan. And those who cannot board him in his den go around the corner to the Academy and look at his picture by Millais. Apropos—the latter is about to paint Miss Terry as his gift to the Garrick Club.

* * *

An instance of how conservative English taste is and how false is the first part of the old motto—"I cannot sing the old songs and I do not know the new"—was supplied by the concert of Ambrose Austin at the Royal Albert Hall. Valleria sang "Angels Ever Bright and Fair" and "The Last Rose of Summer." Patey (not Patti) rendered "She Wore a Wreath of Roses" and "Home, Sweet Home." Sims Reeves made love to "My Pretty Jane." Edward Lloyd professed "Then You'll Remember Me." Walter Clifford (Weblyn of the *Illustrated Dramatic News*) sang sweetly to the beautiful and powerful evening without. Benedict's "Rage Thou Angry Storm" while Sir Julius accompanied and Santley delighted "grand old men" with "Rubbier than the Cherry." Possibly, however, the copyright law, which mulcts artists who sing copyrighted words or music without paying royalty, has something to do with repressing more recent and popular compositions at concerts.

* * *

Harry Courtaine is carrying off some of the Honors in the Olympic play of Haunted Lives, that some weeks ago I commended on its first modestly provincial performance.

* * *

Charles Morton, so much beloved in America, has left Major Lane (who runs the Empire Theatre here) for Drury Lane—a change from the Julian to the Augustan imperium.

Miss Emily Leicester has succeeded in convincing the *Topical Times* that she trained Maude Granger for the stage. But what will Fanny Morant say to that, or Maude herself?

* * *

Think of Irving as Malvolio and Miss Terry as Viola, with Arthur Sullivan's music, at the Lyceum in something over a Twelfth Night from your reception of this!

* * *

What rhymes to "McCaull?" Clearly "Paul." Very well—without rhyme—I know not with what reason Howard (and not in the vein of a philanthropist) has just thrown down a challenge to McCaull—soon to arrive in London. Howard Paul thus ends a severe scoring in a letter: "I should say to all artistes visiting America, beware of Mr. McCaull." He also names the Colonel "Dynamite John." Will Paul cry, when he meets his rhyme—"Oh my prophetic soul, my dynamite?" *Nimis poetic*. Some men are born great, etc., etc. and other men are born with a (McCaull.

* * *

Mr. Maybrick, the composer, will soon arrive in New York in company with the son and heir of Sir Sidney Waterlow, Bart. The Lotos Club should give them a Saturday night and hear the former sing his "Owl" song. At which, I doubt not, Stephen Fiske will say: "Why not. This is May and he is a perfect brick."

A. OAKEY HALL.

Professional Doings.

—Aimee sailed for Havre on Friday.

—William Redmund goes to England shortly.

—Manager McCaull sailed on Sunday for England.

—J. E. Green will manage Fanny Marsh's starring tour.

—Mary Lawman has gone to join the Bandmann company.

—Nellie Larkelle is appearing at Koster and Bial's in burlesque.

—Lester Wallack has broken off his Philadelphia engagement.

—Carrie Godfrey has been engaged for the Penny Ante company.

—Frank Sanger will have four attractions on the road next season.

—Leben is the name of one of Janauschek's new plays for next season.

—W. C. Turner, of Boston, has written a burlesque called The Earth.

—Edward Connell goes to Boston on Saturday to sing in comic opera.

—J. F. Zimmerman is desirous of securing the Fifth Avenue Theatre.

—Rehearsals of the opening attraction for the Cosmopolitan have begun.

—The Rajah will be produced at the Avenue Theatre, London, on May 24.

—I. S. Moore has been appointed advertising agent at the Bijou Theatre.

—Nat C. Goodwin has purchased the English comedy, The Willing Slave.

—Duncan B. Harrison and Helen Parr have been engaged for D. A. M.

—The Blue and the Grey will be withdrawn from Niblo's on Saturday night.

—Colonel Alston Brown is preparing for his European attraction next season.

—Perkins D. Fisher goes out with Mugg's Landing next season, playing Asa Beck.

—Edward McArdle goes to the West Indies as business manager for Edwin Browne.

—The Grau company is playing to immense cheap-price audiences in a tent in Brooklyn.

—Joseph M. Humphries, of the Bunch of Keys company, sailed for England yesterday.

—Ada Rehan has been photographed in a hundred positions prior to her London debut.

—Frank Patterson's company will give comic opera at Asbury Park during the Summer.

—Hattie Delaro has been engaged by Nat Goodwin to play Violet, in Confusion, in California.

—A meeting of the trustees of the Actors' Fund takes place to-day at the Theatre Comique.

—Michael Gallagher has been engaged for Fred Wren's company, which opens in Buffalo next week.

—Albert Kramer is attending to Gustav Amberg's interests during the latter's absence in Europe.

—Ernest Warren arrived from England on Monday. He is a London dramatic journalist of repute.

—Eleanor Moulton has been engaged for the Summer season at the Soldiers' Home, Dayton, O.

—W. S. Rising has recovered the valuable diamond pin which he lost in his dressing-room at Wallack's.

—Koster and Bial's company left town on Sunday night for Pittsburg, where they opened on Monday.

—Kate Claxton will play The Two Orphans at Sing Sing on Monday night for the Firemen's benefit.

—Herr Catenhausen is recovered from his illness, and will in a few days resume the baton at the Casino.

—Herr Klein and Fraulein Seebold, of the Thalia company, have been engaged by Manager J. C. Duff.

—The Grand Opera House, Cincinnati, will close its season next week on the occasion of Manager Miles' benefit.

—Dominick Murray has returned to the Rajah company, and will continue with it during its long run.

—The Fatal Letter will be produced in Chicago shortly. Helen Barry is making arrangements to that end.

—Hattie B. Downing, the soprano, has signed a two years' contract with Remenyi for California and Australia.

—George Kyle has engaged as elocutionist and comedian with the Milne Ellsworth company for the Summer tour.

—Over one thousand admissions were sold at the last Casino Sunday concert. Addie Cora Reed, Rosalie Hercher and Harry S. Hilliard will sing at the next concert. This will be the latter's first appearance.

—Florine Arnold, leading juveniles, invites offers for next season.

—W. C. Cameron has been engaged as manager of Lisetta Ellani's Fun in a Boarding School.

—Fred. Maeder is writing a new play for Carrie Swain. Next season she will carry three pieces in her repertoire.

—Harry Greenwall is on his way back from Australia to sue Mrs. Langtry and Dion Boucicault for breach of contract.

—Louise Dempsey has been engaged for the burlesque enterprise which Koster and Bial will send on the road next season.

—Albert E. Schaible, advance agent of the Troubadours, is with Nate Salsbury, looking after Buffalo Bill's Wild West Show.

—A. P. Horn, for the past season with Neil Burgess, has joined his father in the management of the "Horseshoe," under Wallack's.

—Baby Farming, a one-act operetta by Marius de Lazare, will be played by the Star Comedy company during its Summer season.

—The Madam Piper management have changed matinee days to Friday and Saturday. This is done to accommodate school children.

—Charles Ritzman, the Broadway dealer in photographs, has the most complete collection of foreign and American celebrities in the city.

—In the new play, Chatterton, produced last Thursday by Wilson Barrett in London, Mary Dickens, a daughter of the novelist, appeared.

—Little Emma Pollock, who made a hit as Cissy Denver in The Silver King, has been re-engaged for Harry Miner's No. 1 company.

—Gus Bruno, having closed with A Night in Venice on Saturday, was immediately engaged to replace F. M. Wills in Well-Fed Dora.

—De Wolf Hopper and Louise Eldridge will replace Mr. and Mrs. Thomas Whiffen in May Blossom when the latter go to England for the Summer.

—Fanny Leslie and Emma Chambers, two prominent comic opera artists in London, have written to say they will come to America next season.

—Woolson Morse is engaged on the music for Schiller and Harris' musical comedy, Dissipation, and several people have been engaged for the company.

—Harry Harwood has been re-engaged by Shook and Collier for a comedy part in Lights o' London. This will be his third season with these managers.

—Thomas Frazer, for a long time advance representative of Annie Pixley, is ill at his home at Port Stanley, Ont. It is feared he will not survive.

—Alonzo Hatch returned from Chicago on Sunday. He went to play in The Missing Link, and reports that business in comic opera is bad out there.

—The Dramatic Festival people in Cincinnati are seriously thinking of disposing of the scenery, etc., and retiring from the amusement field entirely.

—The Metropolitan Scenic Art Studio supplied the scenery for Gus Williams' new play, and also that for the revival of The Dead Heart at the New Park.

—Hudson Liston, now playing in The Wages of Sin, has done some good work this season, particularly in Pique, Princess Chuck and the first-named play.

—Mrs. Brutone and Georgie Drew have been re-engaged for The Wages of Sin. E. B. Ludlow will manage the company, with Frank Bowers in advance.

—Havlin's Bijou Theatre in Cincinnati will be remodeled during the Summer. A new drop-curtain, painted by Joseph Piggott, will be one of the improvements.

—The acrobatic feat performed by George Fortescue in Well-Fed Dora, in swinging Ed. Temple around several times, has been excellently photographed by Falk.

—W. H. Compton, of the Hazel Kirke company, replaced W. J. Lemoyne in May Blossom on Monday night. The latter goes to San Francisco to play in The Rajah.

—The company engaged by the three Wills—Whitecar, Harkins and Morris—left last evening for St. John. Judging by the tone of the local papers they will be heartily welcomed.

—Gaspard Maeder has gone to Chicago to paint the scenery for L. R. Shewell's play, The Shadows of a Great City, which will shortly be produced by the Jefferson company.

—William Henderson is doing very well with Claire and the Forge-Master. He is getting ahead of Lady Clare, playing all the large cities before the Frohmans' company reaches them.

—Paul F. Nicholson and M. H. Burgunder say they will have three attractions on the road this Summer, and also run a theatre at Coney Island, giving comic opera and other attractions.

—Charles Frew and his wife, Eva Barker, have gone for the Summer to their home in Cleveland. Mr. Frew will return in August to begin his engagement with The Pulse of New York.

—The Corinne Merriemakers are touring in Maine. The play Kittens, written for Corinne by Fred. Lyster, has been sold to Minnie Palmer. Mrs. Kimball was too slow in coming to terms.

—Townsend Percy states that he is the only person authorized to act for Richard Mansfield during the latter's absence. He also acts as agent for Louis Nathal, Louise Lester and Colonel Sinn.

—Charles Mendum and Andrew McKay have taken the management of the Battle of Yorktown panorama, at Fifty-ninth street, for the Summer. A private view of the place will be given to-day.

—George Kyle is playing Gretch, the Detective, in Well-fed Dora, in place of Frank M. Wills. Sydney Rosenfeld and George K. Fortescue now own the piece, having bought out the other interests.

—Clarence Hall will represent the owners of the Cosmopolitan Theatre during George Wood's management. Wellington Hall acting as business manager. W. J. Fleming is assistant stage manager.

—The regular season of In the Ranks closes in Toronto this week. The scenery will be sent West until the opening of the Western tour in July. A smaller set of scenery is being prepared for the minor cities.

—May Woolcott has returned to New York after a tour with Jefferson's company. They closed at Saratoga last Saturday. Miss Woolcott has been re-engaged for next season to play Dot in The Cricket on the Hearth.

—Marie Hilforde plays a part in Leah at the Star this afternoon.

—Lillian Brown, whose lollity was cobwebbed up in Texas by sad Reality, hopes to reorganize about July 1.

—Kate Lonsdale, an English burlesque actress, arrived on Sunday. She will appear early next season.

—Charles Abbott has been engaged by Maggie Mitchell for next season.

—James Lewis has charge of Tony Pastor's interests during his absence. He has been engaged by Mr. Pastor for next season. William Kennedy, familiarly known as "Billy," has full charge of the front of the house—the steps.

—The usual Decoration Day matinees will be held at the various theatres on Friday. The Bijou management will introduce new marks in the Nondescript dance, representing several of the more prominent Presidential candidates.

—Last year THE MIRROR rendered a service in suppressing a gambling den on the Square. Two others have cropped up, next door to each other, patronized exclusively by actors. The neighbors rate them a nuisance and the police are already interfering.

—The Actors' Order of Friendship has changed its day of meeting from Tuesday next to the day before (Monday), in order that it may not interfere with the success of the Actors' Fund annual meeting, to be held in Wallack's Theatre on Tuesday.

—The American and Colonial Exchange of London opened its New York quarters at 23 Union Square on Saturday. A large number of professionals and representatives of the press attended. The different departments were explained by Manager Low.

—The Wassail—A Pastor company is playing at Williamsburg this week. Manager Barton says that business, although far from good all along, has perked up wonderfully during the last two weeks. He may keep the company on the road all Summer.

—The colored maids who appeared in Madam Piper during the past two weeks have been dispensed with and no longer attend upon the numerous daughters of the worthy lady. The reason for their dismissal is the fact that they brought beer into the dressing-rooms.

—Barry and Fay's new play, 97 or 79, Mr. Michael W. Tobin informs THE MIRROR, has a sort of Confusion plot. A sewing-machine and a gold watch are delivered at the wrong houses. Messrs. Barry and Fay will do their best to increase the muddle. The piece will be produced at the Third Avenue next Monday night.

—Alfred Beverley, for some time a comedian with Harrigan and Hart, died on Friday in Maryland, while travelling with the Pauline Markham company. Death was caused by apoplexy. He was of English birth, had lived here many years, and was well known and popular in the profession.

—Michael Gallagher, for the past season with Her Atonement and the Rag Baby, has been offered a good engagement for next season. A dramatist has also offered to provide him with a piece, *a la* Gus Williams, in which he would play an impulsive Hibernian climber. His stage presentment is a fine counterfeit of the "tarrier" policeman.

—Horace Wall has leased the New Haven Opera House and is booking attractions for next season. He will contract only with the best companies, and he expects to make the theatre the most popular in New Haven. He brings tact, experience, taste and judgment to the venture, and if these things are appreciated in the City of Elms the Opera House will certainly be a profitable undertaking.

—E. E. Kidder desires THE MIRROR to contradict the report that he is going to England as manager for J. H. Haverly. It is on account of Augustin Daly he goes, and while there he will also attend to Lotta's business and his own. He received a cablegram from Lotta on Monday, agreeing to open for three weeks at a city theatre early in the season. Mr. Kidder declined to give further information.

—Polly McDonald, who years ago was widely known as "Baby McDonald," and recognized as one of the most wonderful children in singing and dancing ever seen on the stage, has been engaged for next season to go with Zozo, the Magic Queen. She is now a full grown and beautiful woman. While a child she was offered fabulous terms for a European tour, but she was wisely taken from the stage and given an education.

—The Summer season at Norwalk, Ohio, will commence June 9 and continue until the last week in August. A strong company is engaged, and the plays produced will be of the light comedy order. The following ladies and gentlemen are engaged: Eva Byron, Virgie Nelson, Ellen Howard, Mrs. J. P. Clark, Mrs. Annie Rainford, Milton Rainford, J. P. Clark, James Russell, James B. Kaye and W. R. Owen. Sidney R. Ellis is the manager.

—The company which will Summer at Glen Cove, L. I., and give performances there and in adjacent towns, will be known as the Warren Comedy company, and will be under the management of Fred Ross and Charles T. Vincent. The people engaged are as follows: Lizzie Goode, Addie B. Eaton, Sydney Cowell, Susie Russell, Ada Wallace, Edward Warren, Fred Ross, Owen Westford, Charles T. Vincent, Logan Paul, F. S. Wright and James Bevans. The opening play will be Our Infant.

—H. C. Smart, the dramatic agent, said yesterday to a MIRROR reporter: "I am booking time for Carrie Swain's season, which opens on Sept. 1. Her present season has been most successful. She became a great favorite down East, where she played many return engagements. Next season she will go South, and play as far West as Omaha. Her third tour will be managed by Frederick G. Maeder. He is also engaged upon a new play for her, which she will produce in addition to Morning Glory and Cad. I have filled nearly all the week stands on very good terms."

—A MIRROR representative attended the last performance of the Fay Templeton Opera company at Lee Avenue Academy, Williamsburg, the other night, the attraction being Giroflé-Girofla. Fay Templeton played the dual rôle of the twin sisters in an admirable manner, singing in excellent voice all the numbers, and bringing down the house with her irresistible *abandon* and *chic*. These two qualities she possesses in a remarkable degree. The rest of the cast was capable, particularly George Olmi, Alexander MacKirdy and Alice Vane. The choruses were well sung, and the dressing and mounting of the opera appropriate and pretty.

PROVINCIAL.

BOSTON.

Edgewood Folks was given during the week at the Boston Museum to good houses, Sol Smith Russell being supported by a Museum cast, and a particularly strong one, considering the fact that the principal members of that co. were at the time on the road. Mr. Russell's facial facility of face-making is well known and well appreciated. During some of his funny business he had several people on the stage, as well as the entire audience, in convulsions of laughter. The old play of The Drunkard, the first theatrical success of the Museum, forty years ago, follows for a week, excepting on Saturday night, when Mr. Russell will take a benefit as Old Eccles in Caste.

Martha was the opening attraction of the week of the Idiots at the Globe. The house was large and enthusiastic. Tom Karl's Lionel was stronger dramatically than anything in which he has appeared previously, while his singing was better than it has been for four or five years. Other evenings in the week his voice showed more wear. M. W. Whitney's Plunkett was successful, his voice showing to special advantage. Marie Stone made a good Martha, and Mathilde Phillippa was acceptable as Nancy. It is to be hoped that this co. will drop the hybrid French-English affairs attempted, where chic and spotlight lines are required to season the acting, and confine their efforts to the semi-serious, where the singing is of more account than the acting. The selections for the remainder of the week consisted of Giralda-Giralda, Mascotte, Bohemian Girl and Patience. Martha was announced originally for only two presentations, but its success on Monday led to the withdrawal of Fra Diavolo on Friday and the substitution of Martha therefor. Giralda-Giralda was given twice. The houses throughout the week were good, especially on the opening night. This closed the season.

The Boston Theatre closed its season with another week of Jalma. The house will reopen on Wednesday evening for H. A. McGlasson's benefit, and the Equine Paradox will begin a Summer season June 2.

The Country Girl, the adaptation from Wycherly and Garrick, was given for the three closing performances of the Daly co. at the Park Theatre, and thoroughly charming as a play and bright in its presentation did it prove. Ada Rehan, as Peggy Thrift, gave a beautiful comedy personation, rich in a combination of hoydenish life and natural female modesty, while the entire co. beautifully fitted into the niches cut for the characterizations and appeared to their usual fine advantage. A Woman's Won't prefaced the play and was rendered prettily. The working out of the little plot of the affair was full of dainty humor neatly rendered. Why cannot we have such dashing bits as this, as we had a quarter of a century ago? It is much better than extending a farce over a whole evening and cutting it once or twice with a curtain.

Naturally a notice of the Bijou Theatre should follow this. Skipped by the Light of the Moon is funny; but it would be funnier if its two hours and a half were condensed to just one-third, in accordance with old-time methods in dealing with farces. There is no humor in Harrison, because every move is witty; and there is no wit in Gourlay, since broad humor is seen in every look and action. It is a good team, and the nights are hilarious at the Bijou. I believe there was not, any night last week, a seat remaining unsold at the rising of the curtain.

The Black Flag did a good business at the Howard Athenæum, and the co. supporting Edwin Thorne did creditable work.

Variety at the Boylston. Windsor closed.

Items: The hunting duett in The Rag Baby is the work of C. D. Blake musically and C. F. Pidgin vocally, though the programme failed to say so.—E. H. Danforth, who has just returned from the Odd Fellow's celebration at Springfield, tells me he made a great hit with the song of "The Bold Jack Tar" there. He considers the song the legitimate rival of Nancy Lee. All of which is pleasant for George Arlington, the composer.—It is rumored that E. H. Clement, formerly musical and dramatic critic of the *Transcript*, and now the editor of that paper, has written a play. They all do it. Who will next stand up and be counted?—Edwin Booth and his daughter are registered at the Tremont House.—Edward Evangeline Rice and Henry E. Dixey have been in town during the week arranging about costumes and other details of Adonis, which will go to Chicago instead of being given first at the Globe. The burlesque was described to me the other day as being simply Dixey and legs. Female legs—not Dixey's. The costumes are gorgeous—what there is of them.—Park Square Garden will open with Olivette under the management of Monroe and Randolph, June 4, with the Rose Stella Opera co. as the attraction.—Geraldine Ulmar will pass the month of July at the Atlantic House, Nantasket Beach.—Joseph Bradford has dramatized Cape Cod Folks.—The Silver King will start on the New England circuit, September 1, with especial attention given to the scenery.—Louis Zwisler is sojourning on his suburban farm—Evanor Carey is at Sunnyside, Winthrop, a Boston suburb.—On the opening night of the Ideal week at the Globe, Manager Stetson occupied his box, while Miss Ober, Mr. and Mrs. Barnabee, and Miss Whitney, daughter of the Plunkett of the evening, occupied the opposite box.—William H. Gallagher, the jovial assistant treasurer of the Howard Athenæum, will start on a two-month's shooting and fishing tour through Michigan about the middle of June. When he comes out of the woods the farmers will call their chickens.

BALTIMORE.

The benefit tendered Manager S. W. Fort at the Academy of Music on Saturday night was an ovation. The house, despite the intensely hot weather, was crowded with an enthusiastic and brilliant audience, which was in great part composed of ladies in full evening dress. Bonnicio was the opera, and it was given in splendid style. Jeannie Winston and the entire co. appeared and entered into the spirit of the performance with a vim that made it thoroughly enjoyable. Many floral offerings were sent to the genial manager, among them a magnificent bed of roses from the Journalist Club. Miss Winston was also presented with a handsome floral shield. The occasion was a success in every respect, as indeed it should have been. The regular season of opera began on Monday night with Olivette, and under the brightest auspices—a big, [illegible] house and an unusually efficient co., [illegible]. Pinafore will be given on Thursday night, and will be followed shortly by Fra Diavolo, with Jeannie Winston in the title role.

At Kernan's Monumental Theatre Gem's English Opera co. filled in the week with Billee Taylor and the Vanadis from Olivette to good-sized audiences. The programme for this week includes an olio and comedy performance in addition to the athletic sports in the garden. In the olio the following people will appear: Duncan Sisters, vocalists and dancers; Matthews and Harris, sketch artists; Carrie Ward, soubrette; Musical Dale, instrumentalist; Moore and Vevins, in their specialties, and Harry Montague, vocal comedian. The performance opens with a musical extravaganza entitled, Antics.

Holliday Street Theatre closed its doors on Saturday night after an uninterrupted season of thirty-nine weeks. Edwin Adams' version of The Dead Heart was given to light houses all the week, a fact due no doubt to the very oppressive weather, for the piece was well mounted and interpreted by a very good co. It was a pleasure to see one of the old healthy melodramas again, and it made one regret more and more that they have been forced to give way to the material, manikin scenic exhibitions of to-day. William Harris, as Robert Landry, was a surprise to everyone; his acting was forcible, consistent and natural. Adeline Stanhope and the rest of the co. were excellent.

Items: Ours, with a good cast, will be given at Ford's Opera House this week for the benefit of the ex-Confederates' Home.—A complimentary benefit has been tendered Charles Kaiser, Jr., who goes to Europe shortly to pursue his musical studies. It will take place in the concert hall of the Academy June 3, and a very attractive programme has been arranged.—If this benefit business goes on much longer your correspondent here will soon be walking around on his uppers looking for work in the harvest field.—We are gradually getting down to the usual Summer stagnation, when a theatrical item is as rare as a hanging.

NEW ORLEANS.

The Queen's Lace Handkerchief has proved a very popular attraction at the Spanish Fort Opera House, and the audience have nightly been large and very appreciative. Catherine Lewis has made a decided hit as the King; her Drinking song has caught the popular fancy and is nightly received with loud and continued applause. Miss Martha Porteous as the Queen has also made a decided success. In fact, the entire performance is very commendable, and the public have been giving substantial proofs of their appreciation. Prince Methusalem is in active rehearsal, and will shortly be produced with a good cast, handsome scenery and elegant costumes. A. P. Knoll, the cornet soloist of the concert band at this place, has been quite a feature among the many attractions. He first came to this city with the T., P. and W. Minstrels, and when they left he remained here and has become quite popular both socially and as a musician.

The regular season at the West End Opera House began 18th, with the performance of an operatic burlesque, entitled Prince Amabel. During the Summer some very needful and attractive improvements have been made in the Opera House. The floor of the auditorium has been given a better incline, has been neatly carpeted and more comfortable seats have been provided. Harry Dressel, the able scenic artist, has painted some new and very handsome scenery, and George Kessler (of the regular Academy of Music staff) has, as machinist and stage carpenter, improved the working of the stage. Much curiosity was evidenced by our public to see the new troupe and the new burlesque. The consequence was the Opera House was crowded to the doors on the opening night by a kindly-disposed and expectant audience. I regret to say, however, that the performance was a sore disappointment, and the orchestra was not by any means as good as we had a right to expect. Since then, by dint of persistent and intelligent rehearsals, the performances have gone more smoothly, but have not proved attractive, and it is evident a change must soon be made. It would hardly be just to criticize the co. under the circumstances, and I shall postpone that until next week, when La Grande Duchesse will be produced. This will serve to introduce Selina Dolaro, the regular prima donna of the co. An old theatre-goer tells me that in Prince Amabel he recognizes a garbled and unworthy version of an old burlesque called The Island of Tranquil Delights, in which Mr. and Mrs. John Wood proved very successful. Among the principals in the West End chorus I recognize Florence Gerald, of the unfortunate Friend co.

Despite the Lakeside attractions, both the Gorman and Faranta tent shows have been doing first-class business. Their entertainments prove popular with the masses, and the cheap prices of admission place them within the reach of all.

CINCINNATI.

Thatcher, Primrose and West's Minstrels filled an excellent week at the Grand, notwithstanding the lateness of the season. The co. possesses several brilliant comedians in Billy Rice, George Thatcher, George Primrose, Edwards and Carl Rankin. The latter, by the way, has developed wonderfully and can be classed among the best burnt cork artists of the day. A commendable feature of the entertainment exists in the fact that the bulk of the business is almost new. This week the Bijou Opera troupe, in Orpheus and Eurydice, closes the season.

The People's Museum, with Draper's Uncle Tom's Cabin co. as the main attraction, was well patronized during the week. The current attraction consists of Our Summer Boarders, with the Simons, Charley Young, Florence Sherwood and Murray and Murphy in the cast. Manager Fennessy is deliberating upon the feasibility of having a revival of Pinafore at an early date.

Worth mentioning: Will Fennessy, of Heuck's Opera House, paid a visit to Chicago past week, and during his stay in the Lake City, paid his respects to the Wild West show.—Frank McNish, who sailed for Europe 18th, will rejoin the Thatcher, Primrose and West Minstrel party during the coming season.—Business manager Will O. Wheeler, of the Ciara Morris comb., was in the city just and reports that his principal closed a very successful season in Louisville 18th.—Manager James E. Fennessy, of Heuck's Opera House, has departed for New York City with a view of some additional attractions for the coming season, which will be inaugurated by Tony Pastor's Specialty comb. some time in latter part of August.—Alf Bowser, business representative of the Bijou Opera co., has been in the city for several days dilating upon the general excellence of his party.—The benefit tendered Messrs. Leslie, Koster, Hagan and McKeown at Havlin's, 18th, netted the quartette about $400. Notwithstanding the sultry weather the Sixth May Festival, which terminated 24th, was successful both from a financial and artistic standpoint. The attendance was large throughout the week, with the exception of the final night, and the leading soloists, more especially Materna, Nilsson and Scalia scored triumphs during the festival. E. Sevens, avant courier of Our Summer Boarders, has been in the city during the week arranging for the appearance of his troupe at the People's Museum for current week.—Manager John Havlin intends to remodel his Bijou Theatre during the Summer, and among the many improvements contemplated proposes to have a new drop curtain painted by Joseph Piggott. The Dramatic Festival guarantors are making up the deficiency sustained by paying 30 per cent. of their subscription notes. The majority have accepted the situation very gracefully, but there are a number who intimate they will test the validity of the claim by legal measures and will demand a full exhibit of every dollar received and disbursed during the week. And so the matter stands. It is hardly possible the Dramatic Festival will be repeated, and in fact it is proposed to sell the scenery, effects, etc., at an early date, the money received in such sale to be paid pro rata to the guarantors.—Bob Miles, John Havlin and John Davis were noticed conversing in the lobby of the Grand the other evening, and some one insists that the trio intend pooling their profits for the season and erecting a majestic temple of drama at this point. Miles will, however, take no action until after his benefit, yet.—The latter manager, it is said, has made overtures to Uncle John Robinson with a view of securing the latter's Opera House for twelve weeks, during the season of 1884-85.—George Thatcher should suppress that gun-gag he fires off in the first part. He is too good a comedian to be forced to resort to such questionable stories to raise a laugh, and its elimination from the programme is a matter of justice to which the respectable portion of the amusement-frequenting community is at least entitled.—Florence (Baby) Bindley, in an attractive sketch entitled Preparing for a Surprise Party, was well received at the Peoples' Museum during the week.—Frank Scott, of the Grand, benefits June 4, at that theater.—Bob Miles goes East early in June, to look after his interests in New York City.

BROOKLYN.

Whose Are They? billed as Edmund Sothern's interrogatory comedy, was produced for the first time in this country on Monday evening, the 19th, and continued during the week to entertain the audiences that assembled to witness it. But what under the sun they had been laughing at they would have found difficult to explain an hour after the fall of the curtain. It is written on the farce lines, and much of the fun lies in that heavy English humor which consists in substituting one like-sounding word for another and in intentionally misunderstanding the meaning of the speaker. It is made up of absurd situations and double entendres that are so ridiculous that one must perforce laugh; but there are long and tedious speeches and impossible situations that make it at times most tiresome. The waits are something fearful and are evidently made long so as to fill up the piece being in three acts and too short to run the requisite two hours and a half. One of the most uproarious farces that the stage of a dozen years ago knew could as well be crawn out into three acts as the material on which Whose Are They? is based. The curtain invariably rises at the end of each act, that the actors may receive the applause showered on them, and this is the fullest proof of the way the pudding tasted to the audiences at Haverly's last week. But if I were to award praise to any of the co. it would be difficult to do so without stretching good nature beyond the bounds of truth. Haworth is silly and idiotic; Shewell childish and drivelling; Sothern ranting and running over with buffoonery; Lizzie Jeremy, whose acting in 7-20-8 would lead me to expect better things, unsatisfactory—which is, however, partially the fault of her part; Eva Sothern amateurish to excess; Anne Douglass extravagant and impossible, and Eva Barrington pretty and inoffensive. But it will attract, for the frothier the champagne the more popular it is with those least accustomed to it, and the average audience is not made up of connoisseurs. This week the season closes at this theatre (Haverly's) with Daly's Dollars and Sense Monday and Tuesday evenings and Wednesday matinee, Red Letter Nights the three following performances and Saturday afternoon and The Country Girl and A Woman's Won't on Saturday evening.

Love and Law, Milton Nobles' new play, has held the boards at the Grand during all the past week, and attracted large audiences, giving general satisfaction. The author has surrounded himself with an array of talent that would make almost any piece a success, for the co. is individually strong and collectively well balanced. As Ritta, the Italian street singer, Dollie Nobles is possibly too weak for the more dramatic situations which at times demand more force than she displays; but in the quieter scenes she was gentleness personified, and won the sympathy of the house by her charming simplicity. Her songs were invariably encored, and deservedly so, for if she is not a prima donna she possesses a naturally sympathetic voice, which appeals more directly to the heart than the *bravuras* and sky-rocket flourishes, with which most vocalists adorn their concert pieces. As O'Paff, the Dublin lawyer Milton Nobles acted the Phœnix—I mean the character—with an ease and finish that suited the role admirably. In the last act, where he assumes the disguise of Conti, but few persons in the house knew that he had changed characters, although he more than once lapsed into that intonation, which those who have seen him as Jim Bludsoe, can never forget. Still, he is a favorite, and deservedly so, being conscientious and painstaking, and evidently striving to use his best efforts to please his auditors. As Helen Montague, Agnes Herndon had but little to do, but that little she did well. Being remarkably handsome and dressing with exquisite taste, she adorns the stage by her mere presence, and when actively interested in the passing panorama, fully fills the expectation her appearance has aroused. George W. Barnum, as the Italian, Conti, did the best work of the evening, and had all the ladies in the house shivering with fear whenever he was near. M. W. Lethingwell was about as miserable a Barnet as was ever seen while Hawkins and Barr were inoffensive. Jennie Satterlee became a favorite at once, while Jennie Carroll was applauded again and again for her realistic impersonation of the old Italian crone, Rosa. Knowles and Morris, of the Grand, mounted the play handsomely and spared no expense to make all of the details perfect. This week Townsend Percy's Opera co. is giving the Queen's Lace Handkerchief and will, on the first Monday in June, inaugurate a supplementary season of six weeks of light opera at popular prices.

Fun reigned supreme during the week at the Park, where Irish aristocracy was presented to good houses by Barry and Fay, who made quite a hit. They had been in the city before, but never at the Park, and thus drew upon a new class of auditors, who seemed as well pleased with their performance as former audiences had been. The co. is an excellent one, and support the two comedians in a most satisfactory manner, contributing to the fun that grows fast and furious as the evening rolls by. This theatre closes in two weeks, Harrigan and Hart playing an engagement for that time, beginning next Monday with Cordelia's Aspirations, which promises to draw crowded houses.

At Hyde and Behman's last week, the Ida Siddons' Blondes drew fairly, although the show is not worth much. Symmetry of leg and abundance of paint and powder are the predominating features of the entertainment. The Hyde and Behman Specialty co. closes the house, with this week's performance for the season.

Gran's Opera co. will sing during the Summer at the Pavilion, corner of Fifth and Flatbush avenues. The last season was so successful that the manager felt warranted in trying the experiment again, and has a fair prospect before him. The Lucette is being given this week.

At the Grand, on Monday night, The Queen's Lace Handkerchief was finely given by the International Opera co., which remains at this theatre for six weeks. The orchestra has been largely augmented, and a fine chorus engaged, while the principals are, most of them, satisfactory. As the King, Fanny Wentworth gave a bright and pleasing impersonation, singing well and receiving a double encore for her rendition of "Some Day," introduced by her in the last act. Marie Hunter, as the Queen, was pretty, and both acted and sang well, while Madeleine Lucette, as Dame Irene, did ample justice to the role. Paul Arthur, as Cervantes, has a voice which is pleasant at times, but he strains it so that it often becomes unpleasant, while Wilhelm Frank, the Prime Minister, bellows so that he destroys much of the beauty of the concerted pieces. George Gaston, as the Tutor, was as good as he could well be and live, giving an exhibition of would-be variety-hall burlesque which was simply tiresome. He is stage manager, and should manage to keep off the stage. Thomas Martin made much of the Minister of War, and was at times very funny. The opera was handsomely set and the costumes fine. Knowles and Morris deserve great credit for the liberal manner in which they have entered on their venture, and deserve the success which I hope they will meet with. Next week The Pirates of Pennzance will be given.

At the Park, Lester Wallack and his co. gave a highly entertaining presentation of A Scrap of Paper to a good sized house. Of Lester Wallack's acting it is not necessary to speak. He is the best light comedian the country has, and holds his own with the best of 'em. Somerset, that important part in the comedy, is intrusted to the care of Louise Moodie, and well she fulfills the trust, pretty as a picture, bright as a new dollar, she wins her way into the affections of her audience instantly, and keeps them so. Helen Russell acted with verve and grace as Louise, while Ellie Germon, as Zenobie, and Kate Bartlett as Mathilde were equally pleasing. John Gilbert's Brummeche was as nearly perfect as possible, and Henry Edwards, as the Baron, and Fritz Williams, as Anatole, did full justice to their parts. Thursday, and at the following performances of the week, She Stoops to Conquer.

Indians and Sense, at Haverly's, pleased a good audience on Monday, as much by the merit of the comedy as the co. which presented it. It resembles Pink Dominos somewhat in cast and situation, but this does not detract from its merit. In one instance Mrs. Gilbert unaccountably forgot her lines, but recouped herself afterwards by her fine acting. Virginia Dreher, Ada Rehan, May Fielding, James Lewis, Charles Leclercq and John Drew all gave excellent representations, while Charles Fisher, if he had only infused a little more vim and earnestness into his acting, might also have been added to the roll of honor. The co. is an excellent one and sustains Daly's reputation as the comedy organizer as well as the other co. bearing his name which have appeared here, and this is the highest praise.

Haverly's Theatre will be known as the Brooklyn Theatre during and after next season. Colonel Sinn has hung in the lobby of the balcony floor a handsomely engrossed and framed series of resolutions passed by the Aurora Grata Lodge, F. and A. M., thanking him for the benefit tendered the Lodge some two years ago, when it realized quite a handsome sum. If Anthony Comstock (who was gagged in Portugal last night, during the representation of the Lace Handkerchief) sees Whose are They? he might probably insist that the boss of the garters has 'em riveted on or ceases to wear them.

BROOKLYN, L. D.

Novelty Theatre (Theall and Williams, managers): The Barton Comedy co. are playing Wanted—A Partner here this week, and are amusing large audiences. This week closes the season at this house.

Lee Avenue Academy of Music (Berger and Price, proprietors): The Banker's Daughter was produced Monday night, and will finish the season at this house.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): Closed 17th. Manager Hanna benefits 28th. McCaull Opera co., June 2, 3, 4 and 5. Tony Pastor, 6th and 7th.

Academy of Music (John A. Ellsler, manager): Boston Comedy co. played Wanted—A Partner, last week, and made a decided hit. Co. strong. The play has no dramatic merit, but is productive of mirth. R. E. Graham's imitations were fine. John Gilbert is a born comedian. Baker and Farron this week. True Hearts of Erin next.

Dime Museum (Drew and Sackett, proprietors): The attendance has fallen off a little during past week. Announcements. The Wild Men of Borneo; Frank Evans, mesmerist; miniature salt works; John King, musical; D. B. Emery and Laura Russell, soloists, and new Punch and Judy.

Comique (B. C. Hart, manager): Open all the year round, Sundays included. Business booming, with attractions on the variety plan. This week Sallie Mason's Naiad Queen.

Haltnorth's Gardens (Dan Catoir, manager): Parisian Ladies' Orchestra during past week inaugurated the *al fresco* theatre season. Business good. They remain this week and close Dan Catoir's management. Gardens open June 1 under J. J. Collins, with Wilbur's Opera co. in Olivette.

Kuntz's Garden: Opened 25th. K. of H. Band first two weeks.

Memoranda: Treasurer Shannon will have his benefit 26th.—Mrs. Charles Thorp (Fanny Montcastle) was in city last week.—Dora Henninges will sing at the Lima May Festival this week and in Springfield next.—Correspondence has passed between Merch Brothers, of Buffalo, and Messrs Wicks, of this city, negotiating for the Park Theatre building. They wished to rebuild it and place L. J. Hanna in management. We are informed that the property will not change hands.—Large improvements have been going on at Haltnorth's Gardens. Reserved seats for 600 people are placed before the new stage. These seats will be covered with a large canvas covering stretched from the surrounding trees.

CHICAGO.

A week ago Claire and the Forge-Master was presented at the Grand Opera House with a strong cast and excellent scenic embellishment. It pleased the large audience, and it was commended by the press; but yet it has failed to draw. After the second night the business dropped at a fearful rate, until the first week closed with a loss on all sides. The fault was not with the actors. Cora Tanner played the part of Claire exceptionally well, bringing out all the varied emotions of the character in a way that won for her the hearty recognition of the audience. George Learock appeared to good advantage as Philipe Derbley, the forge-master, and when the occasion offered he did not fail to impress the spectators with a fine display of suppressed emotion in acting and speech. The other parts were in capable hands, and all worked faithfully to achieve success, but it seems, without avail. A careful analysis of the play itself shows plainly that therein lies the fatal weakness that has kept the public away. It is strained in its situations, and when, by a natural sequence of circumstances, a dramatic climax is reached, the dialogue is too feeble for the situation, and we find people involved in a very whirlwind of passion and soaring into the very height of intensity and feeling, without adequate words to express the passion or the feeling that the action requires. A scene in this play, between Claire and Hermanie, which in modern drama should be the prototype of the scene between Marie Stuart and Queen Elizabeth, was painfully weak and ineffective, because the words fail to come up to the situation. Again, the drama is too long by an act, and is too wordy all through. Rewritten and shortened, it is a drama worthy of the best efforts of an efficient co., and would certainly draw the public. The same bill this week, and on June 2 the Frohmans inaugurate their Summer season with A Trip to Africa.

Orpheus and Eurydice closed a very successful three weeks' season at Haverly's Theatre, and as good a performance deserves the success attained. Opening on Sunday, May 25, and continuing for two weeks, Frank Mayo will present his new play, Nordeck. By the kindness of John G. Wilson, I am enabled to give the following story of the plot and the cast. In many respects this is the most ambitious and important first production that has occurred in this city in some years, and this is fully realized by Mr. Mayo and his manager, for nothing has been left undone to make it an unqualified success. "If it fails," said Mr. Wilson, "it will be because the play has no merit. Everything that man can do to present it right has been done." Waldemar Nordeck is the half-brother of Prince Leo Zolieski. Their mother, an ambitious unscrupulous woman, after dazzling the elder Nordeck and her son, and marrying a Polish noble, finds that Waldemar is the heir and owner of all the vast family estates. She conceives the idea of securing the Polish estates for her son Leo, and at the same time espouse the cause of Poland. Here the drama really begins. Waldemar comes to visit his mother; he meets and loves Wanda, the daughter of a Polish exile, who is betrothed to Leo. In a bet, she has said she would bring the elder brother to her feet. She finds in Nordeck the man who had rescued her from the forest, where she had lost her way. The old love-story is told, and Nordeck is on his knee to the beautiful Wanda, when Leo enters and taunts him with the bet made between himself and the girl. In a fit of passion at what he thinks a plan to make a laughing-stock of him, Nordeck curses the folly that brought him to his mother's house, and the first act ends with a fine scene, Wanda having really forgotten the foolish wager and liking the young Satyr of the woods. The succeeding two acts are used in showing the schemes of the Princess to secure her estates and raise a revolt for Poland. Waldemar thwarts her, and Leo lays a plot to have him murdered in the forest at a signal. Wanda warns Waldemar, but he scorns her aid and mistrusts her. By a clever and natural device Leo is mistaken by his followers for Waldemar and is slain by his own order. The return of his love for Wanda and the proof to his proud mother that he alone is master, occupy the remainder of the play, but it is written in a lofty and poetic strain that is much above the ordinary run of romantic drama. A feature of the drama and one of its most elaborate effects is the vision of the spectre city of Vinetta, rising out of the waters of a lake. A legend attached to this vision is illustrated and worked out by the progress of the drama in the lives of Wanda and Waldemar. The cast is as follows:

Waldemar Nordeck	Frank Mayo
Prince Leo Zulieski	Frederick Paulding
Count Morynski	Barton Hill
Witold Nordeck	Edwin Varrey
Herr Fabian	Owen Fawcett
Christoph Osiecki	Harold Forbing
Franz Vogel	Frederick Williams
Colonel Radowitz	H. B. Hudson
Captain Baratowski	H. Thompson
Justin	D. Gilfeather
Paul	C. R. Wallace
Wolf	Edwin F. Mayo
Stephen	H. B. Hudson
Peter	Harry Thompson
Countess Wanda	Laura Don
Princess Zulieski	Henrietta Vaders
Margaret Nordeck	Sallie Williams

The Merry War, at McVicker's, has not done the business the admirable performance of the opera warranted. The reason is not to be explained except on the ground of poor management on the part of the house. No advertising to speak of has been done. A card in the daily press, to the regular theatre-goer, is enough, but to draw a crowd a little wall-paper is necessary. The opera will remain another week, and then Excelsior for the next six weeks.

John T. Raymond could not make a total failure of any part where he had just to be Raymond and nothing more; so in his new comedy, For Congress, he comes on and goes off in a slap-dash sort of way, speaking the lines in his well-known Col. Sellers voice, and the people are amused. The piece is of a very poor quality of material, and by no means as much is made out of it as should be. It will serve to make an hour or two pass pleasantly, and this is probably all author and actor intended or expected. This week, Thatcher, Primrose and West's Minstrels. Daly's Comedy co. in Dollars and Sense begin a four weeks' season June 2.

Lytell's Around the World in Eighty Days drew large crowds to the Academy of Music. It was well put on by the theatre management, and a small travelling tent show, proud in the possession of two camels and a small elephant, lent these dozzle beasts to the theatre, to add the proper Kiralfy tone to the performance. This week, James O'Neill in his popular and clever assumption of Dantes in Monte Cristo. Lewis Morrison and co. June 2.

Pat Rooney in his songs, assisted by a tolerable variety troupe, made out a profitable week at the Standard. The engagement of such combs., however, is not in the lines laid down by the house when it opened. If ever the house becomes associated in the minds of the people with variety shows, its efforts to give standard attractions and create a field for the best dramatic and musical combs. to play to paying business, may as well cease, for it has been proved, time and again, that variety and the legitimate cannot both live in the same house. This week, Leon and Cushman's Minstrels, and following them, Callender's Minstrels put in a week.

Coup's Theatre was well patronized the past week, the co. giving all the old operas in succession. A new order of things will be inaugurated this week. The matinee performances will be dropped, except on Wednesdays and Saturdays. The Museum, which has been enlarged, and a neat little stage put in, will be the only afternoon attraction, and ten cents will admit to all. The stage will be used for a short olio entertainment. Princess Toto is to be produced for the first time in Chicago on Monday, 26th, and will probably run for two weeks. Hattie Anderson will make her reappearance as the Princess, John McWade as Prince Caramel, G. Broderick as Zapeter, Norcross as Fiora, Fairweather as Jacquine, Frear as Jamilek, and Mae St. John as Prince Dora.

There is a decided improvement in the attendance at Wood's Museum and Theatre. Billee Taylor was produced on Saturday night, and scored a success. Marie Roe, who has joined the co. in place of Miss Huntington, sang Phœbe in a pleasing manner, although a little nervous. Her voice is a very light soprano, but she will be an acquisition to the co., as it at present constituted. Seth Crane was quite good as Barnacle. Arabella was sung by Agnes Hallock, and created a favorable impression. A new tenor, by the name of Ward, evidently an amateur, made his first appearance as Billee Taylor, and made a very complete failure. He did not sing, and could not act. Allowing for stage-fright and nervousness, the young man will perhaps show better form before the week is out. The hard work that Mr. Searles has to do, to put on an opera in any kind of shape, is sufficient excuse for the shortcomings of the co. The stockholders should give him a free rein to get the people he wants, and the public would soon fill the theatre. There is a rumor that William Emmett, former manager of the Olympic, is likely to be hired as manager of the museum and theatre. Colonel Wood has stepped down and out, although still owning some stock. The name of Colonel Wood's Museum is to be changed to something else. In fact, change is about the only thing that can be said of the place for a month past. The week of the opening stock was 143. It is now being offered at 75 or 80—without takers.

The Criterion did a good week's business with A Mountain Pink; but Laura Dainty has much to unlearn before she can present Sincerity Weeks in a manner to win the public. This week, Bare Oaks.

Items: Theodore Thomas and the principal soloists of the Festival will all be here Sunday morning, and will devote all of Monday to rehearsals. The opening programme is Mozart's grand symphony in G minor, to be followed by Haydn's oratorio, The Creation. Mme. Nilsson, Mr. Toedt, and Mr. Remmertz singing the solos. The chorus numbers 950 voices, and the orchestra 170 musicians. During the week the following musical creations will be sung and played: Beethoven's "Eroica," Wagner's "Tannhauser," Berlioz's "Mese Des Morts," Handel's "Te Deum" and Gounod's "Redemption." A children's matinee, when a chorus of 1,000 children will be a feature, and a Wagner matinee, are also to be given. Nearly every seat is already sold

for the seven concerts. W. W. Kelly is in possession of a contract with Mme. Janish, which gives him control of her stage movements for a period of three years. Her choice of a manager is a good one. Kelly can make her a success if it is in the power of anyone to do so. The advent of Janish may perhaps fill the place made vacant by the retirement of Modjeska to Europe.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Higgins' play, Burr Oaks, was produced on Sunday evening, 18th, to a light house. The scenery failed to make connection, and was not given with the piece until the following evening. To-night will close the season and the house.

Standard Theatre (W. H. Smith, manager): The Cyclones put in a week to very poor business. The performance was very largely of the female burlesque order, and although rather light in quality was pleasing in its way. To-morrow night the season will close with the final performance of Cyclones.

People's Theatre (W. C. Mitchell, manager): The regular season at this house closed 18th. The theatre reopened 23d with a version of the extravaganza, The Lost Prince, for the benefit of little Jessie Hall. It was repeated at a matinee, 24th. Tony Denier's Humpty Dumpty troupe will fill in a week, opening Sunday, 25th.

Edwards' Theatre Comique: Manager Edwards has remodeled his theatre so that it opens on four sides and has a pleasant garden in connection. An excellent variety co. furnishes the entertainment.

Items: The three grand Wagner concerts under direction of Theodore Thomas will be given at the Olympic Theatre, the evening of June 2 and the afternoon and evening of June 3. Frau Materna, Herr Winkelmann, Herr Scaria, Emma Juch, Emily Winant, Theodore Toedt, Franz Remmertz, Theodore Thomas' grand orchestra and the St. Louis Choral Union will furnish the solo, instrumental and choral music.—A new dime museum is spoken of for St. Louis, to be erected at Franklin avenue and Fifth street, or thereabouts. Several St. Louis and Chicago capitalists are interested and it will cost $15,000.—The regular season will open at Uhrig's Cave, June 1, under the management of Patrick Short. Ford's Opera co. will furnish the entertainment, presenting a new co., and during the season of fourteen weeks will present a number of old favorites and new successes.—The Dickson Sketch Club started on its Summer tour last week, after a most successful performance at Pope's. It promises to do a good business in the North and Northwest. It is a fine and complete little co., with a good entertainment.

PHILADELPHIA.

The clerk of the weather turned on his August tap during the past week, and our theatres suffered accordingly. But while the temperature alone was sufficient to queer the attendance, at most of the houses the attractions were of such a nature as to justify the average amusement seeker's evident intention of remaining on the outside. The fag-end of the season is usually devoted to experimental efforts and cheap inflictions, and we accept them as a matter of course. There is at present no indication of a failure in the crop.

At Haverly's A Trip to Africa has drawn comparatively full houses; indeed, considering the "summery" process with which we are served, the audiences have been numerically phenomenal. The season at this house will terminate with the performance on Friday evening. This curtailment is rendered necessary, as the co. opens in Chicago the Sunday evening following. In place of the Saturday matinee, a Wednesday afternoon performance will be given.

At the Opera House Dad's Girl is succeeded by Between Two Fires. The opening house was light, and the play is equally ethereal. It is full of variety work—which is more or less cleverly done, and does not deserve, and will not receive, serious attention. With the present engagement, the season of '83-'84 comes to an end. It has been a remarkably prosperous one, and the managers have good cause to be proud of the results, artistic and financial. They announce the gross receipts of the season to be $300,000, and while this should be taken *cum grano salis*, there is no doubt of a brilliant success having been scored.

The Devil's Auction, which showed at the Chestnut, shared in the general fate; receiving feeble support. Under the most favorable circumstances, however, this piece merits but little attention. It may draw well enough in country towns, or at variety houses, but theatres which aim to amuse first-class audiences should give it a cold shoulder. Lizzie Harold, in Becky the Make-Believe, opened 26th to light receipts. Lillie Hinton's new play, entitled Plasar, Queen of the Miners, will receive its first representation at this house June 2. It is written by Annie Lewis Johnson, and makes the usual pretensions to being a meritorious border drama of the M'liss type.

The Queen's Lace Handkerchief was given at the Walnut by the Patterson Opera co. last week. The performance of operatic work by this co. does not call for special mention. Both chorus and orchestra were inadequate, and, with one or two exceptions, the principals failed in their attempt to amuse. Last night (26th) Messrs. Canby, Tuttle, Hall and McDonough were the recipients of a testimonial benefit, which netted them a tidy sum. Mr. Canby appeared in Sweethearts, supported by Isabel Morris of the White Slave co., and the programme included specialty work by Carrie Swain and the Kernell Brothers. The house has closed its season. Fleishmann and Hall will continue their able management of this house during the ensuing year, and will doubtless maintain the standard of excellence already established.

Rehan's 7-20-8 filled out the week at the National, playing to only moderate business. The co. is a very uneven one, and their work does not call for serious attention. The manager confidently runs his venture on the reputation of the comedy, and outside of suburban towns his success is likely to be qualified by public discrimination. Comparison with the original co. becomes decidedly "odorous." Some intelligent dogs, supported by a lot of incompetents, are now playing a piece called Saved from the Storm. It should be Lost from the Kennel. While I cannot speak favorably of the performance, there is a good word due Alf McDowell for individual work. The attaches of this theatre take a benefit on Monday evening, and Special Officer Joe Justice comes to the front 30th. Corner Grocery, June 2.

Fay Templeton made a favorable impression at the Arch, and her next visit will no doubt be attended by better financial results. She was well supported by Alice Vane and a fair co. Her work shows evidence of careful training, but judging from palpable indications she stands greatly in need of rest, and it was a mistake to make her sing in a large city, so near the close of a season which seems to have wearied both her mind and her body. She is young and can afford to be well cared for by those exercising parental and managerial authority. Prior to her appearance at the Arch, I had not seen Fay since the Spring of '78, when, with her mother, she appeared at Metropolitan Hall, Jacksonville, Fla. At that time I prophesied a bright future for the child, and suggested a Northern debut as likely to be followed by success. The "Infanta" had grown entirely out of my recollection; but the promise of babyhood has been fulfilled.

The New Central introduces Ida Siddons' Burlesque co. in their usual long programme and scant attire. Warm weather does not seem to greatly affect this house.

Manager Petrey, of the Dime Museum, has collected nearly a hundred "beauties," representing all sizes, colors, ages and temperaments, and inaugurates the closing week of the season with promise of enormous success. The Museum is far too limited in its capacity, and will not accommodate with any sort of comfort the crowds that constantly clamor for admission.

Items: The Club continues its variety attractions.—Adah Richmond is still at the Bijou. Carrots is announced.—George Wood benefits afternoon and evening of 31st.—Manager Southwell, of Haverly's, takes his annual testimonial 29th. It should be a bumper.—Mrs. John Drew will Summer at Atlantic City.—The National will be redecorated during the Summer. The lighting of the house will also receive attention.—Alice Vane looks younger than she did six years ago.—The Arch has closed its season and the Walnut has also "put up the shutters."—Who will be first to try the Arch Street Opera House next season?—The *Evening Call* Band furnishes Music at Belmont Mansion.—Counselor Heverin, who was lately assaulted by one McCauley, an insane person, is as well known in the theatrical profession as in the law. A prominent actress once remarked to me that "Jim Heverin is just too smart to live." Perhaps McCauley was impressed with the same idea.—Between Two Fires means the interregnum between Davidge, Jr., and Charles Stanley. The latter is a clever comedian, the former is—W. D., Jr.—Thron's Garden now gives variety, pure and simple. The transition from concert to the present style has not attracted attention, but it is nevertheless complete.—Orpheus and Eurydice photos were used in advertising The Devil's Auction, which was useless, as the central picture in the genuine "Auction" frame is pretty, and fat enough to answer all purposes.

SAN FRANCISCO.

May 20.

The Frisco dudes are in a comatose state, not yet recovered from the shock over the marriage of Kate Castleton. The sad event occurred on the 7th. It was to have been a secret between her husband and herself, but, like all such affairs, it leaked out through gossiping. The envied bridegroom is no California millionaire, but simply Mr. Harry Phillips, the business manager of the Pop party. No cards. The Pop season of four weeks closed 18th, with good business to the last. Evans, Bryant and Hoey's Meteors in a variety olio and the afterpiece, The Book Agent, followed last night. They drew a packed house and gave fair satisfaction.

The local Italian opera season closed at the California after one week's trial. It was a failure. To-morrow night Elizabeth Knowellon makes her debut on the stage of the California as Camille. The lady has influential friends and Mrs. Melville's dramatic training to aid her in the trial. Williams and Tillotson's comb. open in Lynwood on 26th. The managers rent the theatre from Bert and have their venture entirely in their own hands. J. J. Ryan, the advance representative, has had to negotiate to remove engaged dates held by James Herne, and exert a deal of diplomacy to effect this engagement. Herne and co. go to the Grand Opera House, and will open the same week.

No Thoroughfare, the Dickens-Wilkie Collins-Fechter piece, was produced at the Grand last night with considerable preparation as to its scenery and mounting. George Wessells played Obenreizer surprisingly well, and L. R. Stockwell Joey Ladle very finely. The latter played the part with Fechter and is well up in it. The Hearts of Oak co. follow.

The Boston Double Uncle Tom's Cabin co. opened at the Standard Theatre last night with two Marks, two Topsys, two Jacks and six hounds. The stars were dual and sextette, but the support was fractional.

Mlle. Rhea has been a failure at the Baldwin Theatre, as I predicted, and a very bad one. Souvenir nights and photographs have been of no avail. To-morrow night will be the last souvenir night, when it is advertised that "Every lady visiting the theatre will receive a book of poems, with Rhea's photograph and autograph." Manager Hayman has done all that he could, and has gone to Los Angeles to pave the way for her opening in the new theatre in that city on the 26th. Nat Goodwin follows at the Baldwin.

Items: De Vivo is in town waiting for an opening with Miss Godwino in opera or concert.—W. E. Sheridan is playing his fourth week at Bert's Oakland Theatre to good business. He closes next week and takes a rest; goes to Monterey or the mountains. We have quite a number of former Californians who have come from your section of the world to Summer with us, and expect more of them before the Summer is over. Theatricals promise to be lively with the advent of coming Eastern attractions, that always flock hitherward in our cool and bracing Summer months. Two veterans, pioneers, are to have benefits this week. Manager Tom Maguire, who built the first theatre of note in this city and played the elder Booth and the boy "Ted" in it early in the 'fifties, is to have a double benefit at the Baldwin, 24th and 25th; one night of drama and one night of minstrel and variety.—James W. Marshall, the pioneer who discovered gold in California in the mill-race he was digging for Sutter's mill, on the American River, where Coloma now stands (twenty-four miles from Sacramento), on the 19th of January, 1848, will have a benefit tendered by the Society of California Pioneers, at the Grand, on the 23d. How the world moves. Does it not seem strange that the man who discovered gold in California still lives, hale and hearty—and poor?

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Herne's Hearts of Oak co. opened 19th for a week. Business so far has been very light. Bunch of Keys closed a successful engagement 17th in spite of disagreeable weather. During the last few performances Charles Bowser was quite ill, and on Saturday night was forced to go to bed. His place was filled by George Sauer, who did very well considering the short time he had to study his part. Young Mrs. Winthrop opened for a week 26th, and Mrs. Langtry a week on June 2.

Academy of Music (M. Whelan, manager): Charlotte Thompson will open on June 2 for a week. This house has undergone extensive alterations and is now first-class in every respect.

Items: Salida is building a new opera house. It is a lively little town.—Herne's Hearts of Oak co. adopted a balloon advertising scheme. Balloons were sent up Saturday and Monday evenings containing four complimentary tickets. About two thousand witnessed the ascension.—Dickens' Opera House at Longmont, under the management of the McFadden Brothers, was opened on the 20th by the Chicago Comedy co. The Academy of Music has an elegant new drop-curtain. It was painted by George Hyman.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Margaret Mather played a return engagement to a moderate house 19th. I have not seen a more satisfactory presentation this season. As many times as there are acts in Leah the Forsaken was the star called before the curtain and tendered the applause of a somewhat over-enthusiastic audience. As Rudolph, Alexander Salvini was less effective than in any other role in which he has been seen here. While that excellent actor, Milnes Levick, suffering undoubtedly from indisposition, seemed neither to please himself nor anybody else. The others were fair. Atkinson's Comedy co. in Peck's Bad Boy made three audiences laugh 23d and 24th. I failed to appreciate the audiences' delicate sense of humor. However, they liked it, though "I can't tell why."

Grand Opera House (Clark Peck, manager): Born May 12, died May 24, at the age of one week, for want of financial food, is the history of an organization with which we have been afflicted last week, and known as William Rightmire's Dramatic co. Two four-act horse-pistol plays written by the aforesaid W. R. were presented in a manner and by a co. which baffle description. Blood was the order of the day, and such a mania for shooting I never have seen equalled. At least one-half of the gross receipts must have been expended in the purchase of blank cartridges. With a possible exception there wasn't one in the crowd that knew enough about the stage to sweep it, but they thought they did, and—well, the audiences became painfully less, and an attachment served upon the last night's receipts by one of the co. for his week's salary gave "the most unkindest cut of all." Only the remnant of the co. left. May it rest in pieces.

New Haven Opera House (C. B. Palmer, manager): No attraction called me to this house last week and the indications are that its doors are closed for the season.

Athenæum (Mr. Benedict, manager): The Wetzler Children, aged respectively 9 and 12 years, gave two concerts to good-sized and critical audiences 23d, 24th. Patti, Sembrich and a number of the best musical critics of the country have spoken in most favorable terms of these little artists, who show a degree in the execution of and an understanding in the musical classics which is quite phenomenal. They were assisted by the Misses Schweerloch, well known in musical circles here, who rendered a number of vocal selections in a manner which called forth merited recognition.

American Theatre (Press Eldridge, manager): Whitney and Long's Magnets played to big business last week. The house is now closed for the season, which the management report was favorable in every respect. Manager Eldridge is deserving of the credit of all the success which the house has achieved. He seemed the right man in the right place.

Items: C. B. Palmer's steam-yacht *Beatrice* was attached Saturday last at the instigation of Dr. Skiff, owner of the New Haven Opera House, who claims $1,000 due him from the manager for rent. Although Mr. Palmer has a five years' lease on the place, the Doctor claims he has not fulfilled his obligations and takes this means to secure the payment of the debt.—Horace Wall has become the lessee of the house for next season and proposes to make not a few changes in the character of the management.—The amount of swearing indulged in by the Rightmire co. on learning of the attachment on the office receipts was sufficient to stop a thunder storm. They went so far as to inform the audience of the "ungentlemanly act," and the sympathetic mob of fools in front hissed the causer of the "unpleasantness" when he made his appearance.—The chief of police, on learning the character of an athletic exhibition extensively billed to take place here 27th, refused to license the show, and somebody is out of pocket.—Walter Pond, treasurer of the Palmer-Daly Vacation co., is in town.—Barnum makes the Elm City June 5.—Amelia Schweerloch, who took part in the Wetzler concert has a fine voice and pleasing manner. It affords her friends pleasure to learn that she is preparing for the operatic stage.

MERIDEN.

Meriden Opera House, (T. H. Delevan, manager): Atkinson's Comedy co. entertained a light audience with Peck's Bad Boy 26th. The co. was good and the piece gave much amusement.

Arena: Delevan and Palmer's Pavilion amusements opened here 26th for one week.—Frank A. Robbins' Circus 29th.

NEW BRITAIN.

Arena: Delavan, Adams and Palmer's Dime Tent show has done an immense business for seven nights and one matinee, 17th to 24th, giving most complete satisfaction to audiences increasing at every performance. Total receipts, $2,000. The features of the show particularly worthy of mention are; Fielding, whose juggling is far above the average; Harris, Carpenter and Clark, in a very clever musical act; Mr. Collins' club-swinging, Winslow, contortionist, and James Adams, who as a clown, is following close on the heels of his brother, George H.

Item: Messrs. Farrell and Kendrick, of the Vacation party, which went to pieces West, were in town 24th, on business with Manager Palmer.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): George C. Miln Dramatic co. played to fair business, 12th, 13th, 14th and 15th. Prices were a little too high. Mr. Miln is a brother-in-law of our fellow citizen, J. B. Shotwell. Hi Henry's Minstrels played to crowded house, 16th, and gave splendid satisfaction. John Dillon, States Attorney, was billed for 23d and 24th. Thespian Dramatic co., Streets of New York, 27th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): The Boston Ideals this week for benefit of National Rifles, open with Martha. The Barrett club will present Merchant of Venice June 9.

Ford's Opera House (John T. Ford, manager): This week, Fay Templeton, for benefit of Union Veterans.

Items: Levy at Lincoln Hall, 29th.—Driver's Summer Garden opens 30th.—The Elks will give a social on Tuesday evening, at Abner's Summer Garden, to which ladies are invited.—Will Carleton's readings were much appreciated last week. He reads at Arlington on Decoration Day.

GEORGIA.

ATHENS.

Dupree Opera House (Gantt and Crawford, managers): Louise Rial, supported by James Neill, in A Life's Atonement, to good house. Mr. Neill being a graduate of the University of Georgia, located in this city, received quite an ovation from the students. This performance closes our season.

MACON.

Ralston Hall (Turpin and Ogden, managers): Louise Rial, with a fair support, played to a light house, 20th.

Items: Professor Julius Reinhardt, of Philadelphia, but more recently connected with Skiff and Gaylord's Minstrels, is in this city, and will probably make Macon his future home.—Skiff and Gaylord have entered suit against the *Telegraph and Messenger* of this city to recover $25,000 damages for an article published in that paper prior to their appearance here, the said article being to the effect that the co. left Sparta, Ga., without paying their hotel, printing and hall bills. A letter has been received from Joe Gaylord stating that he will be in Macon at the October term of the Superior Court to push the case.

ILLINOIS.

AURORA.

Coulter Opera House (R. W. Corbett, manager): Young Mrs. Winthrop, 19th, to a fair house. The play was elegantly mounted. The acting was the best seen here this season. The Rajah, 20th, to a better house. This play was also a success.

Items: Mr. Presbey, manager of The Rajah, said that the orchestra in our town was the best he had heard at a one-night stand this season.—The night train was held here forty minutes for the Young Mrs. Winthrop co. to make connection.

STREATOR.

Plumb Opera House (Watson and Swan, managers): Charles A. Gardner, in Karl, 21st. The co. had one of the best bands and orchestras that ever visited the city. The performance gave very good satisfaction to a rather light house.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): Dickson's Sketch Club, to a small but exceedingly well-pleased audience, 21st. Charles A. Gardner, as Karl, had a good house, 26th.

STERLING.

Academy of Music (Chamberlin Brothers, managers): Pat Rooney comb., 13th, to a full house. Cal Wagner's Minstrels, 21st, to a poor house.

ROCKFORD.

Opera House (C. C. Jones, manager): Young Mrs. Winthrop, 16th, drew a large audience. Ada Dyas, as Mrs. Dick Chetwyn, made a good impression and was a favorite. William H. Gillette acted with his accustomed grace and elegance. Fannie Reeves, Enid Leslie and E. J. Buckley shared in the honors of this excellent co. The stage setting was very attractive. Modjeska, in Frou-Frou, 19th, to a large and fashionable audience. The play did not create the enthusiasm of her former visit. Her costumes were elegant and were the admiration of all. The Rajah co., 21st. The performance was highly enjoyed by a fair sized house.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Tony Denier's Humpty Dumpty co. to good receipts 23d. C. W. Ravel and G. D. Melville, the clowns, were the features. Mattie Vickers played a return engagement to a very good house 24th. This lady made quite a hit here Holiday week, which will always insure her a welcome.

INDIANA.

EVANSVILLE.

Dr. Carver's Great Wild West Show, 15th, 16th, 17th and 18th, drew large crowds at each performance. The co. left here for Terre Haute, where the season was closed. The effects were seized by a constable for debt. The show is a good one, and the trouble is probably due to lack of management.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Lizzie Harold in Becky, the Make Between, closed the season at this house, 19th, to light business. Miss Harold in some of her characters was good. Support fair.

Arena: John Robinson's Circus drew an immense crowd at both performances, 24th. This was his second attempt to show here this season, being prevented the first time by a cold rain. Professor Leon, a trapeze performer, met with a frightful fall at the afternoon performance. In making the leap for life he grasped his assistant (a lady) by the waist, but relaxed his hold and fell to the ground, alighting on his head and shoulders. It was at first thought that his neck was broken, but as it is he is severely injured. His lady assistant showed me her arm where he grasped it and tore the skin badly.

Item: Work on the Phillip's Opera House is progressing nicely. Oscar Cobb, of Chicago, is the architect.

MICHIGAN CITY.

Opera House (Charles Leasch, manager): Charles A. Gardner played Karl to a good house, 17th, and gave good satisfaction. Tony Denier's Humpty Dumpty and Specialty co. played to a good and well-pleased audience, 20th.

LAFAYETTE.

The Around the World in Eighty Days Combination failed to put in an appearance 17th, at which time they were billed. It was just as well as they would have played to empty seats. Mrs. Langtry in Pygmalion and Galatea played to best house of the season, 23d.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): Modjeska, supported by Maurice H. Barrymore and a good co., played Camille to a large and appreciative audience 22d. World, 27th; Dickson's Sketch Club, 30th; Mattie Vickers, June 6; Thomas Orchestra 9th.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Wilbur's Boston Operatic Minstrels gave a very clever entertainment 19th to good business. Prospects favorable for J. Z. Little's World to-night (23d). Dickson's Sketch Club will have a good house 29th. Bookings for June are T. W. Keene, 12th, and Mendelssohn Quintette Club 25th. Mattie Vickers plays a return engagement May 31.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Nothing in the amusement line had appeared at this house for three months until Wednesday, 21st, when Modjeska came in Twelfth Night to big business. Mendelssohn Quintette Club, of Boston, appear this evening (23d). Henshaw-Tenbroeck Comedy co. 30th and 31st; Mattie Vickers' co. June 5.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Jessie Couthoui, the Reader, 22d. Always a favorite here. Mr. Crawford triumphantly announces the engagement of Mrs. Langtry for the 29th, and this will in all probability be the climax of his season. He has been indefatigable in his efforts this year to please our public, and deserves a handsome testimonial for his enterprise in securing us such sterling attractions as The Silver King, Wallack troupe, T. W. Keene, John T. Raymond and Mrs. Langtry, none of which, I believe, have ever before visited us. No other announcements.

Grand Opera House (Wood and Updegraff, managers): The dramatic cantata of Queen Esther, by home talent, under direction of Professor R. W. Seager, of Chicago, 27th and 28th. No other announcements. In a former letter I mentioned the many obstacles this management had surmounted the past two years, and the benefit season being upon us, I trust we shall soon have the pleasure of substantially testifying our appreciation of the success which has crowned the efforts of Messrs. Wood and Updegraff, to give us another first-class theatre, with first-class details and appointments and standard attractions.

Items: The season fast closing has been, if I may judge from appearances, a fairly successful one at both houses. The rivalry, while strong, has been open and honorable, and withal good-natured, and has resulted in bringing to both houses a better class of attractions than ever before, many being entirely new to Topeka. Your correspondent takes this opportunity of acknowledging the many courtesies extended to THE MIRROR by Mr. Crawford and Messrs. Wood and Updegraff, and their attaches, and heartily recommends them to the profession as gentlemen in their manners and honorable in their business affairs. To the profession at large is also due my acknowledgments for the unanimous and warm endorsements of THE MIRROR which they have expressed and the courtesy they have extended its representative.—The public is rapidly finding out that the hastily constructed items in the amusement columns of the daily papers are often but little more than a rehash, or worse yet, reprints, of the absurd puffs furnished by shrewd advance agents, and not reliable in any way either for information or criticism, and those who wish to be acknowledged as intelligent amusement-seekers now regularly subscribe for a New York dramatic journal, so as to avail themselves, months in advance, of the verdicts of the ablest and fairest critics in the world. I am informed in this connection by the news agents here that more MIRRORS are sold than all other dramatic papers combined, most of which have but one unfortunate reader—their correspondent. Comment is unnecessary, and now is the time to subscribe.

EMPORIA.

John B. Doris' Circus and Menagerie showed afternoon and evening of 21st to a large audience. Notwithstanding the heavy rains the day before, the majority of the country people came into town. The performance gave very good satisfaction.

WICHITA.

Rink Theatre (R. B. Craddock, manager): The Hyer Sisters co. began a two nights' engagement 21st, appearing in Blackville Twins first night, and Out of Bondage the second. The co. is a good one of the kind, and deserves better patronage than they received here.

Turner's Opera House (J. A. Ask, manager): Nothing booked until 29th and 30th, Charlotte Thompson being the attraction.

Arena: John B. Doris' Circus gave splendid satisfaction to immense crowds afternoon and night of 19th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The Wilbur Opera co.'s engagement last week marked the close of the amusement season. Olivette, Iolanthe, Pirates of Penzance and Mascotte were rendered with sufficient spirit, dash and abandon to compensate for the discord and lack of harmony, and make the performances highly enjoyable. All prima donnas are inveterate kickers, and Susie Kirwin is not an exception. Unlike the conventional first lady, however, limb and linen are not lost in her kick and, it is needless to add, the kicking of the management and audience is in an inverse ratio to hers. The male voices as well as the female were only indifferent at best, and furnish ground for the suspicion that Mr. Wilbur has dispensed with his best and most expensive talent preparatory to a twelve weeks' engagement at a Cleveland summer garden. The most decided hit that has been made for some time was scored by Ed Chapman. Although not possessed of a voice, he is an excellent comedian, and rapidly won the public favor. The attendance throughout the engagement was rather light, and may be attributed to the weakness of the attraction.

Buckingham Theatre (J. P. Whallen, proprietor): Murray and Murphy in Summer Boarders closed a very successful engagement 25th. The piece is one of the cleverest Irish burlesque skits that has been here this year, and is capable of two or three seasons' wear. Of Messrs. Murray and Murphy little need be said. They are known as "the best in their business," and never fail to draw well where they have played once before. These men are notable for their enterprise and resource, if for nothing else. They have appeared here for the past four or five seasons, sometimes playing return engagements, and have each time given something new; never the same over.

Items: Sam H. Friedlander, the new manager of Masonic Temple, starts to New York to book attractions for next season.—The Buckingham Theatre will hereafter be known as the Grand.—The Whallen Brothers' new summer theatre is called the Tivoli, and opened to the public last Monday. An excellent variety programme has been arranged and a profitable business is anticipated.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The last attraction was Fun on the Bristol 19th and 20th, and although the entertainment was in many respects pleasing and enjoyable, yet when compared to its former production it was tame and tiresome. Ed. Carroll as Widow O'Brien was very good, yet he lacks the peculiar humor and clearness of enunciation which made John Sheridan's impersonation so exceedingly funny. Lulu Evans and Mr. Bodell, in their scene from Trovatore, won an encore each evening, and the others of the cast were well up in their business. Small audiences only were present, owing to counter-attractions of a local nature.

Items: The visit of the Sarsfield Guard, of New Haven, to this city gave Fun on the Bristol a black eye.—Mrs. Alice Earle Seaver has been favoring one our local photographers, with most flattering results.—Romany Rye (No. 2) played in Biddeford, Friday and Saturday.—The Corinne Merriemakers are booked at Augusta next week.—A grand fair in aid of a monument to the memory of the the sailors and soldiers of the late war is to be given for a week, opening June 2, and promises to be the most extensive affair of the kind ever given here.—Barnum's Circus exhibits here on the great and glorious Fourth, and with the usual attractions of the day the town will no doubt receive a fresh coat of red paint.—The season has virtually closed, and yet there are a few cos. who may possibly drop in on us before the Summer vacation.

BANGOR.

Opera House (Frank A. Owen, manager): Haworth's Hibernica 19th played to a top-heavy house. The entertainment seemed to please the audience and the co. were all greeted with a liberal share of applause. Annie Irish was not with the co., her place being filled by Blanche Sinter. James Hearne and Sadie McGill in their duet, "Hush-a-bye, Baby," were very good, both having fine voices. The Apollo Quartette, assisted by Andrews' Orchestra and G. B. Van Santvoord, of Boston, flute soloist, gave a most delightful concert 22d to a small but appreciative audience. This was one of the finest musical entertainments that has been presented here this season. The cornet solo by R. B. Hall and flute solo by Mr. Van Santvoord were especially fine.

Items: Attractions at the Rink still draw largely. Jessie Daring and J. W. Doud gave an interesting exhibition to a large house 21st. Miss Daring is the most graceful skater that has yet been seen here.—The Y. F. D. Club presented the drama, Above the Clouds, in Brewer Turn Hall 22d and 23d to large houses. This being their first appearance in this play, they acquitted themselves in a most creditable manner.—Fun on the Bristol, 31st; Corinne Merriemakers, June 7.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Gray, manager): The Boston Museum co. appeared in Claire, with Annie Clarke, Mrs. Vincent, Barron and Mason in the cast. A very fine performance was given to fair business. The season closes 30th, when the operetta of Mistress and Maid will be presented by a Boston co., under the auspices of the High School Cadets.

Items: The Opera House has been opened ninety-seven times the past season, and of the performances twenty-nine have averaged the sum of $500 or more—a pretty good showing for a town of this size. The season as a whole has been a prosperous one.—Roland G. Pray has gone on the road as advance in Dr. E. H. Noble's co., playing, Winning a Husband, a rehash of Furnished Rooms.—C. F. Berry, a well-known musician, succeeds Elmer Tolman as leader of the Opera House orchestra.—The right to present The Blue and the Gray and Bill Jones, the Scout has been purchased by Dr. Noble and G. A. Seeve, and they will negotiate with G. A. R. organizations for their production, the lessees to furnish four actors, among whom is F. D. Smith, who was early in the season a member of the Furnished Rooms co.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Boston Museum co. in Claire played to a splendid house at Manager Wilkinson's benefit. The Museum co. have many friends here. The Equine Paradox (horses) play for a week, 26th, which ends the season.

Bigelow's Garden: Baird's Minstrels, 26th, week; Boston Museum co., June 2; Fun on the Bristol co., 9th.

HAVERHILL.

City Hall (J. F. Comer, agent): Romany Rye, 19th, 20th, to good houses. Co. fair and scenery too fine for this hall. Nothing billed or booked.

Item: The Academy of Music will be opened the first of September, with J. F. West as manager.

FALL RIVER.

Academy of Music (George Hackett, manager): Dan Sully came 19th in The Corner Grocery; or, The Bad, Forgetful Boy, to good business. Play and co. poor. John A. Stevens closed our season 24th. He played Unknown to good audience.

Items: Dan Sully plays all Summer.—John A. Stevens rests the present week, playing the following week in Halifax, followed by two more weeks of idleness, and then begins a regular season which will last till the Summer of 1885. Passion's Slave will be his only attraction.

CHELSEA.

Academy of Music (James B. Field, manager): Claire; or, Mates and Checkmates, was given by the Boston Museum co. for the benefit of Manager Field, 23d. The co. appeared to good advantage before a large audience composed of our best people.

Items: William Carroll, of Atkinson's Peck's Bad Boy co., a resident here, was in town yesterday.—The Boston Dramatic Club presents The Merchant of Venice, 30th.

FITCHBURG.

Opera House (A. Whitney, proprietor): Joseph Jefferson in Rip Van Winkle, to a big house, 21st. Boston Museum co. in Claire, to fair house, 24th. The audience was well pleased with the play. Had it not been so very hot there would have been a big house.

MILFORD.

Music Hall (George G. Cook, manager): No attractions the past fortnight. This house will probably close the season with Fun on the Bristol 29th. Former date cancelled.

Items: The ceremony of laying the corner-stone of Memorial Building 20th was summarily disposed of by rain. The affair is postponed to the 31st and Reeves' American Band, of Providence is re-engaged.—I rarely meet so pleasant and gentlemanly a fellow as Mr. Hopkinson, advance agent of Fun on the Bristol co., who was in town this week. After Rochester his co. play a week respectively at Toronto, Quebec, St. Johns and Halifax.

NEWBURYPORT.

City Hall (George H. Stevens, agent): John A. Stevens in Unknown 23d, under G. A. R. management, to small business, owing to lateness of season and outside attractions. The piece, however, gave good satisfaction. Planter's Wife co. June 7. This will close the season.

Arena: F. A. Robbins' Circus June 12. As it comes under local management and at reduced prices, it will be sure of doing a large business.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Professor Bartholomew's Equine Paradox played to large and appreciative audiences week of 19th, giving matinees Wednesday, Thursday and Friday. Quite a number of new tricks have been introduced and the show is worth going miles to see.

Items: The season has practically closed, as there is nothing now booked.—Barnum 9th.

BROCKTON.

Opera House (H. L. Bryant, manager): The Peoples' co. closed the fourth and last week of their engagement with a performance of Rip Van Winkle, the occasion being a benefit to A. W. Purcell, who played the title role, to a large and well-pleased audience, 24th.

Arena: Barnum's advance guard of advertising agents was in town 23d and 24th and have thoroughly billed and lithographed the city and surrounding towns for June 14.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. J. Whitney, manager): Leon and Cushman's Minstrels did a good business and gave a first-class show 19th, 20th and 21st. William J. Scanlan played to good houses the remainder of week, presenting Arderdale and Friend and Foe. His support was excellent.

White's Grand Theatre (Charles O. White, manager): The St. Quinton Opera co. will present the Chimes of Normandy for the benefit of J. T. Alborough, of that theatre, 26th.

Arena: Adam Forepaugh's Circus will be seen here June 2.

MUSKEGON

Opera House (F. S. Reynolds, manager): Charles A. Gardner in Karl to a big house 13th. Mattie Vickers to a small house 14th. Callender's Minstrels 29th.

EAST SAGINAW.

Barrett's Circus gave a good show, 20th, to good business. The work of tearing down the old Academy of Music has commenced, and in a few days its place shall know it no more. Manager Clay states that everything will be ready for the commencement of the new building inside of two weeks.

GRAND HAVEN.

C. A. Gardner's Karl co. played, 14th, to a good house, this being their second appearance. Harry Webber, in Nip and Tuck, is billed for 29th. Forepaugh's and Barrett's Circuses June 13 and May 30 respectively.

JACKSON.

Opera House (C. J. Whitney, manager): William J. Scanlan in The Irish Minstrel, 21st. As he always draws a good house, it is almost unnecessary to state that this one was one of the best he ever played to. The Irish Minstrel is too talky and hasn't vim enough about it. It is to be rewritten, and Scanlan will make a feature of it next season. Florence Arnold is as interesting to look at, and knows as little about what she is to do, as ever. M. T. Skiff, of Skiff and Gaylord fame, will act as assistant manager next season, Mr. Scanlan doing his own business. He sports a new silk tile, a gift of a Battle Creek person. William, how did you get it? Leon and Cushman's Minstrels to a very poor house, 22d. Those who saw them on this visit are sure to go again, and all their friends. A packed house will be insured for their next coming.

Items: Berny Berger has gone to Flint.—But one of the three skating rinks is now open, the others having closed for the season.—Forepaugh comes 30th, and J. K. Emmet, June 12.

MANISTEE.

Union Hall (W. C. T. U., managers): Continental Vocalists and Bell Players, 20th, to light business. The co. gave good satisfaction, Jimmie Field being recalled several times in his character impersonations. Poor business was owing mainly to poor advertising, but under the circumstances they could do no better, as every available show-window, bill-board and deadwall is monopolized by Barrett's Circus. Mr. Hudson should make his announcements more distinctly.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Thomas W. Keene, week 19th, seven performances, presenting Richard III., Richelieu, Hamlet, Julius Cæsar, Macbeth and Lady of Lyons; notwithstanding the continued rain storms, drawing large, appreciative and fashionable audiences. Each year Mr. Keene grows more and more in favor with the St. Paul public. Mr. Keene's Richard is a fine conception, given with great dramatic force and impressive action, deservedly earning the enthusiastic recalls and plaudits. As Richelieu, Mr. Keene invests the character with intense, subdued power. Especially was he great in his powerful and effective delivery of the famous curse and in the closing act. Hamlet, by many conceded to be Mr. Keene's masterpiece of fine acting, is a most admirable conception, finely rendered, replete with intense magnetic action, that kept the audience wrapt in admiration, deservedly earning the recalls and plaudits bestowed. As Macbeth Mr. Keene also displayed great dramatic power. Anna W. Story very acceptably sustained the roles of Julia and Ophelia. Constance Hamblin commendably sus-

[CONTINUED ON EIGHTH PAGE.]

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Adams, Chas.
Archer, Joseph
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Benton, Charles (2)
Brown, F. V.
Baker, Louis
Barton, Charles (Tel.)
Bancroft, Helen (2)
Browne, Edwin (2)
Bowers, D. P. Mrs.
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Brennan, Matt
Barry, Edwin
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Bayley, Fred (2)
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Browne, J. H.
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Batchelder, Ella
Barroughs, Earnest
Banks, W. J.
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Blabey, T. W. H.
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Bayard, Emily (2)
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Cooke, James
Clancy, Laura
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Eytinge, Rose
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Ferguson, W. J.
Fenwick, Estelle
Fay Concert co.
Ferguson, Robt. V.
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Ford, Chas. E.
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Fenchay, A. D.
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Goodwin and Stetson
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Galloway, Geo. N. (2)
Gerald, Miss Florence
Gill, Wm. (2)
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Grote, Chas. B.
Gibson, Mr. (Gibson and Raney
Gill, Mrs. Wm.
Grey, W. R.
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Harrison, Louis
Howarth, John
Harrison, Frank
Hill, Burt (2)
Hudson, P. O.
Hoge, Will H.
Hall, Flora
Henderson, H. N.
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Hyde, J. M.
Jefferson, Joseph
Jewett, Sara
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Kellogg, Florence
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Kennwell, Brame
King, W. G.
Kelsey, Lillian
Keene, Chas.
Kidder, Clara (2)
Keyes, Col. D. A. (4)
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Lacy, Mrs. H.
Leonard, Agnes
Lorella, Fred.
Lutz, Jas. A.
Lestrong, F. A.
Lindman, Dr. J.
Lamar, Marion (2)
Leonard, Adele
Lindley, Harry
Lee, Lillian
Lacy, Harry (2)
Modjeska, Mme.
Mills, Harry
Mason, Wilbur A.
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Mortimer, Gus
Mason, Charles
McWade, Robert
Maeder, Frank
McAuley, Barney
Maude, Cyril (2)
Miller, Henry
Morton, Charles H.
Meadum, Charles
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Morris, Clora
Madden, Maggie
Mack, Fannie B.
Murray, Herbert S.
Melville, W. T.
Mortimer, Ned
Malloy, Wm.
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McConnell, Dean (3)
Marston, L.
Miller, Ch. A.
May, Ida
Miln, Geo. C. (3)
Morgan, D. H. (2)
Markham, H. M.
Magee, J. J.
McKee Rankin (2)
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Morris, W. W.
Mayer, Marcus
Morrison, Lewis (3)
Minton, Maurice
McCaull, J. S.
Nolan, Lizzie
Oates, Alice
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Poullet, George E. (2)
Paulet, Mr.
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Steen, Nellie
Schlund, Charles F.
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Sanger, F. (2)
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Templeton, Fay
Temple, Miss Nic.
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Turner, E. W.
Tyler, Mrs. George
Von Leer, Sara
Van Huyck, Sara (2)
Venturo, Signor L.
Vane, Sadie
Vincent, Charles (2)
Valentine, Madge
Vincent, Eva
Verne, Bevia
Valentine, Edgar
Wells, Gerard
Ward, W. R.
White, Le Grand
Wright, F. E.
Weed, I. E.
Watson, Harry
Wilson, George
Waldes, Lizzie
Washburn, L. W.
Wilbur, A. R.
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Ward, Miss Geneva
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Wilcox, Miss E. T.
Wilson, Kate
White, Wm.
Weed, Harry
Waterman, A. P.
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Just Punishment

The news received by cable that Marie Colombier has been fined and sentenced in Paris to three months' imprisonment for publishing the libellous book called "Sarah Barnum," will be hailed with satisfaction by decent people on this side of the Atlantic. It does not matter that Bernhardt, the subject of the notorious work, has lain herself open to attack by a loud and loose career. The element of truth in her vicious and jealous assailant's *brochure* did not palliate its publication, for truth does not justify a libel. Colombier's punishment is justly deserved. It is to be regretted that the man who assisted in preparing the disgusting volume has not also been sent to jail to meditate upon his crime against public decency. When Bernhardt comes to this country we hope that she will institute proceedings against the several American publishers who reprinted "Sarah Barnum." Their readiness in placing the immoral and depraved work before our people should be rebuked and punished.

The author and publisher of the reply to Colombier's book, called "Marie Pigeonnier," was fined on the same day that Madame Marie was sentenced, and the penalty was promptly paid by Bernhardt. Under the existing circumstances it is perhaps excusable that Sara, who inspired the reply in question, should have escaped the punishment visited upon her spleeny rival; but in the interest of justice we are sorry that she was not also placed behind the bars, for "Marie Pigeonnier" is only a trifle less indecent than "Sarah Barnum."

Save the Fund!

The third annual meeting of the Actors' Fund will take place next Tuesday, and it is to be hoped that the members of the Association will attend in larger numbers than they did on the previous occasions.

The fact cannot be denied that the affairs of the Fund are in an alarming and critical condition. The treasury is low, and no means of replenishing it has been adopted. The management of the charity has been in the hands of men who, with but a few exceptions, have ignored the responsibilities and shirked the duties of their office. Indeed, the apathy has been so general that several weeks have been spent in ineffectual attempts to get together the requisite number of Trustees that constitute a quorum. And yet there was business to be done of the utmost benefit to the Fund and matters to deliberate of grave importance. The vacillating, weak and inconsequential policy of tha Board has justly occasioned indignation. The efforts of the faithful few that have striven to conduct affairs worthily, unfortunately have not prevailed against the supineness of the laggards who have stayed away from the meetings and left the Fund to take care of itself.

THE MIRROR, realizing the great value to the profession of the institution that it was mainly instrumental in originating, does not wish to see it completely wrecked. Yet that fate is certainly in store, unless the dangers ahead are averted by decisive action at next Tuesday's concourse of members. We hope that every professional who attends that meeting will go with a determination to stand by the Fund, work for its best interests, and vote men into office who will pay some attention to their duties. With this parting injunction, we shall await with interest the developments that will be made at the third annual meeting.

A Necessary Safeguard.

The value of an iron curtain in a theatre in case of fire was exemplified at the burning of the Vienna Stadt Theatre a couple of weeks ago. The conflagration began at five o'clock on the afternoon of the 10th instant. It started in one of the boxes through the carelessness of a workman. Within an hour after the outbreak of the flames the entire auditorium was in a blaze. The Viennese firemen, who are evidently not so efficient as the New York department, were slow in reaching the theatre and slower still in getting their hose into play. For this reason the fire obtained a headway that precluded the possibility of saving the building.

The iron curtain of the Stadt—all places of amusement have been provided with them by law since the horrible Ring Theatre calamity—was lowered, and reliable accounts state that it withstood the terrible volume of flame in the auditoriam for one hour and six minutes, thus preventing the fire during that time from extending to the stage, and permitting the firemen to remove the inflammable material back of the proscenium.

This interesting and successful demonstration of the efficacy of the iron curtain should engage the serious attention of our managers. The theatres of this city are fitted with brick proscenium walls, but the large and draughty stage openings are unprotected. It is here that the greatest danger exists, for fires usually start behind the scenes, and the smoke and blaze pouring out over the auditorium is almost certain to creat panic, if not to suffocate a portion of the audience. Were our theatres equipped with iron curtains, arranged to descend automatically when the temperature reaches a certain height, play-goers would not only feel a confidence which under the present condition of things does not exist, but their safety would be absolute. If in case of conflagration the iron curtain only confined the flames to the stage for fifteen minutes, that would be ample time to enable the people in all parts of the house to escape in an orderly manner. But this appliance at the Stadt Theatre, although put to the severest test, kept off the fiery encroachment over an hour.

In view of the Vienna experience managers should make haste to adopt this very necessary precaution. The cost would be considerable, but what is that compared to another holocaust which would paralyze all theatrical business for months? Thousands of dollars are spent on decorations; why not invest a few hundreds in guarding against disaster? Directors of theatres should not delay until legislature is invoked to compel the use of iron curtains. If they are desirous of inspiring confidence among the public they ought to adopt the scheme voluntarily.

Personal.

KRUGER.—The above is a portrait of Jacques Kruger, who has shot up like a rocket into the burlesque sky. He will not descend like the stick.

MAYO.—Frank Mayo celebrated his silver wedding in Chicago last week.

CARSON.—Emma Carson will play in Dreams next season with Jacques Kruger.

LEE.—William Lee has been engaged to play Jaracoff the coming season in Siberia.

FOLLIN.—Alfred Follin has been engaged by Joseph Murphy for leading business.

EYTINGE.—Rose Eytinge has been offered the leading character in La Charbonniere.

HOWSON.—John Howson will retire from the cast of Madam Piper on Saturday night.

BLOSSOM.—Schuyler Colfax occupied a box at the Madison Square Theatre last evening.

BROCOLINI.—Signor Brocolini is singing comic opera at the Crystal Palace, Montreal.

PERRY.—Irene Perry has been engaged by John A. McCaull for the Casino next season.

RADCLIFFE.—Carrie Radcliffe has signed for next season with the Mountain Pink company.

GRANDISON.—Mr. and Mrs. Thomas Jefferson were overjoyed last week by the birth of a son.

JANSEN.—It is said that Marie Jansen has been engaged by Charles Wyndham for his company.

MATHER.—Margaret Mather closes a very successful season at St. Albans, Vt., on Saturday night.

DAINTY.—Laura E. Dainty has secured Buffalo Bill's Prairie Waif, and will star in it next season.

VAUGHAN.—Teresa Vaughan (Mrs. W. A. Mestayer) has become a great favorite with the Wallack audiences.

THOMPSON.—Captain Altred Thompson sailed for England by the *Egypt* yesterday. He will return in August.

CLARK.—Charles H. Clark has signed for another season with James A. Herne to play Uncle Davy in Hearts of Oak.

POWER.—Mrs. W. T. Power, proprietress of the Richmond Theatre, is in town, and is stopping at the Fifth Avenue Hotel.

FALK.—Manager Falk, of Madam Piper, has arranged to give the orphan asylums of the city a matinee. Tough on the orphlings.

GOODWIN.—Eliza Weathersby-Goodwin's physicians will soon permit her to take open-air exercise. Cheering news for her friends.

CURTIS.—Mr. and Mrs. M. B. Curtis are resting in New York. Their season closed in Toronto last Saturday.

CURRIE.—W. H. Currie, of Bella Moore's Bunch of Keys company, has led to the altar Ella Moore, sister of the star.

MARWIG.—Professor Marwig has disbanded his Children's Fairy Opera company. He couldn't stand Gerry-mandering.

ELLSWORTH.—Millie Ellsworth is at present sojourning with friends in Pennsylvania. She will sing in concert at Scranton early in June.

WHITE.—Charles White, the Detroit manager, will be in the city in a few days.

CALEF.—Jennie Calef is on the road again, scouring interior New York. Our Hub correspondent says all the Calef girls are Mascottes.

MAUBURY.—Charles Maubury will assume the part of the clergyman in The Wages of Sin next season. His partner will continue in the villain's part.

GANNON.—John Gannon, the advertising agent of the Bijou Theatre, died on Friday morning. He was the brother-in-law of Manager Donnelly.

PINK.—Ada Gilman, Bella Moore and Laura Dainty will all be Mountain Pink stars next season. They met in Chicago last week to compare notes.

CARRINGTON.—Abbie Carrington sailed for England last week to engage people for the English Opera company she is going to put on the road next season.

MAGINLEY.—Ben Maginley amused A. R. Cazauran on Sunday night with a song-and-dance on the Union Sqlare Hotel piazza. Caz was greatly pleased.

BASSETT.—Russell Bassett sailed for Europe yesterday. He will be absent about three months. Next season he resumes Simon Lazarus in The Black Flag.

NORDECK.—Our Chicago despatch announces the success of Frank Mayo's new play, Nordeck. Mr. Mayo will please accept THE MIRROR's congratulations.

BARTON.—General Barton is occupying Richard Mansfield's flat during the latter's absence. It is an open secret that the comedian will return to the Bijou next season.

DELARO.—Elma Delaro, now playing at Wallack's, has made herself a great favorite with the audiences. She has proved not only a good singer, but a versatile actress.

WELBY.—Next season Bertha Welby will play, in addition to other pieces, Dame aux Camellias, Miss Multon, Frou-Frou, Le Maitre des Forges, and A Terrible Temptation.

THOMPSON.—Den Thompson's season will close at Keene, N. H., June 7. The veteran will then take a much-needed rest. He reopens at McVicker's, Chicago, August 25.

SHERIDAN.—W. E. Sheridan will open in The Lyons Mail in San Francisco on June 7. He is having a successful season on the Coast, and will remain there for some time.

KELLY.—Manager T. F. Kelly, of the National Theatre, Philadelphia, now owns the house and the ground on which it stands. His present season has been remarkably successful.

TEMPLE.—Edward F. Temple has not decided anything yet for next season, as it is his desire to leave burlesque and comic opera for a time and try his ability in a more legitimate field.

PORTEOUS.—Murtha Porteous has made a flattering hit at the Spanish Fort, New Orleans. She was educated for grand opera and appeared with success in London in Lucia.

LEWIS.—Catherine Lewis, who is making herself a favorite in New Orleans, advises us that she has given up for the present the idea of taking out an opera troupe of her own next season.

WHEATCROFT.—Nelson Wheatcroft has met with flattering success in every character he has undertaken since his arrival here. His Abbé Latour in The Dead Heart is a fine performance.

WHEATCROFT.—By the courtesy of Lewis Morrison, who released him from the Chicago engagement, Nelson Wheatcroft was able to appear at the New Park in The Dead Heart on Monday.

COURTNEY.—Edna Courtney, of the Madam Piper company, although playing a minor part, has received several good offers for next season, as she is thought to be suitable for burlesque.

ARNOLD.—Tiny Arnold, a young lady of rare musical talent, will shortly make her appearance on the comic opera stage. She has been very successful in D. A. M., and as Ned in The Black Flag.

MAGUIRE.—Tom Maguire, the pioneer California manager, had a double benefit in San Francisco on Saturday and Sunday last. Mr. Maguire piloted the elder Booth and his son Edwin to the Coast.

TEMPLETON.—Fay Templeton has become a Quaker City favorite. It is hinted that Miss Fay is being overworked, and that she shows signs of over-fatigue incident to travel and eight or nine performances a week.

LEE.—Amy Lee denies that she has been engaged for the Star Comedy company. The manager seems to be somewhat reckless in announcing people as members of his party who have never dreamed of joining it.

ARONSON.—Rudolph Aronson said yesterday that he had received a letter from Sir Arthur Sullivan thanking him for the programme of the Gilbert and Sullivan Composers' night at the Casino Sunday concerts.

LYSTER.—Fred. Lyster is still in London. He has disposed of two or three plays in various ways since going over, has placed his comic opera, and is shortly to manage James Arnold in Rip Van Winkle on a Continental tour.

BOUCICAULT.—Dot Boucicault returns to America in a few months. He has become a successful dramatist. The other day, in a burst of parental pride, the old man declared that the chip had more brains than the old block. Boucy *pere* will plead ill-health as an excuse for not going to Australia.

WILLS.—Frank Wills suggests that the burlesque be re-named Ill-Paid Dora.

BIDWELL.—David Bidwell has rooms at the Coleman House, and there he transacts all his business.

TOBIN.—M. W. Tobin, Barry and Fay's manager, leaves for his home in Jackson, Mich., next week.

GLOVER.—Russell Glover is in town, having closed a very pleasant season with Emma Thursby. He is at present weighing up two or three offers, with the odds in favor of a Boston engagement.

MARSH.—Fanny Marsh, of Cleveland, is in the city arranging a starring tour for next season. She will play in Magnolia, a drama which she produced with success four years ago. Miss Marsh has been in retirement since then.

LINEGER.—Miss Nettie B. Lineger, an Omaha soprano, made an operatic debut in The Sorcerer. Out of the depths of local newspaper gush we gather that the young lady made a success of the role of Lady Sangazure.

THURSBY.—Emma Thursby has gone abroad professionally, and will remain some months. She is more appreciated abroad than at home. Miss Thursby has sailed several times this Spring, according to the newspapers: but she's off at last.

LINGARD.—Alice Lingard is appearing in a play named Called Back at the London Prince's Theatre. Her part is a difficult one, necessitating the simulation of dementia. Mrs. Lingard has been doing the old dodge of visiting lunatic asylums to get ideas from real life.

LAZARE.—On Monday Marius de Lazare received a parcel of MS. scores, accompanied by plates, from Paris, including those for Lecocq's success, L'Oisseau Bleu. The scenery and costumes are Florentine. The opera will open at one of the city theatres early in the season.

DAVENPORT.—Edgar L. Davenport will be a member of McKee Rankin's company next season. The terms offered him are good, and he will have a choice round of parts. Mr. Davenport may go to Sheboygan, Wis., this Summer to join a company that will play there.

MAEDER.—The Maeder family is well represented in the production of The Dead Heart. Gaspard painted some of the scenery. Gaspard junior made his debut as conductor of the orchestra on Monday. He is under twenty years of age. Fred's daughter, Mollie, appears in the cast.

TAYLOR.—Jay Taylor, the tenor, who made a very favorable impression in Prince Methusalem at the Casino, has been advised to go to Europe to study. He was promoted from the chorus. While knowing next to nothing of acting, he possesses a tenor voice of rare compass and clearness.

WALLACK.—An admirable picture of Lester Wallack appears this week upon THE MIRROR's title-page. Success has recently perched upon all the theatrical property and enterprises of this deservedly popular actor and manager, and this renewal of prosperity is a source of congratulation among his legion of friends.

MARSHALL.—James W. Marshall, who first discovered gold in California, a little over thirty-six years ago, was given a benefit at the Grand Opera House, San Francisco, last Friday night. He is not a Flood, a Mackey, an O'Brien or any other battened "tarrier," but, by the irony of fate, is to-day a poor man.

ST. QUINTEN.—Lizzie St. Quinten, the prima donna who was dropped so quickly by Corydon F. Craig, the Missouri manager, has been in hard luck nearly all the season. Surely, she ought to be a card with some of the Summer opera companies now forming. A manager in the East would like to secure her, but he cannot trace her whereabouts.

CRAWFORD.—L. M. Crawford, the Topeka-Atchison-Leavenworth manager, is in town. He will remain here several weeks, having come to pick the ripest and plumpest fruit in the theatrical market. Theatrically, Mr. Crawford is the most important man in Kansas, and, considering that the last was an off-Legislative year, he has had a very successful season.

SOTHERN.—Edward Sothern informs a MIRROR reporter that it was on the stage of the Star Theatre that his father made his first success as Armand Duval. Young Mr. Sothern gives a large share of the credit of his success to his friend, Joseph Haworth. They were at the Boston Museum together. Mr. Sothern made his first appearance as the cabman in Sam, at Abbey's Park Theatre, in September, 1879.

POTTER.—Mrs. James Brown Potter is probably the most widely known amateur on the American stage. She is a beautiful woman, costumes in exquisite taste, and acts naturally and with ease. She is not connected with any society, and appears only in the interest of charities. The three entertainments in which she was the central figure this season cleared about $10,000.

ALDRICH.—On Saturday last the Cunarder *Cephalonia*, from Boston for Liverpool, had among her passengers Mrs. Louis Aldrich, her daughter and little boy. Mr. Aldrich, who had been spending a few days in this city, went over to the Hub to see his family off. They will go direct to Germany and remain there a year, when Mr. Aldrich will go across to bring them back. Miss Aldrich's *fiancé*, Mr. A. F. Graves, accompanied the party.

The Usher.

In Ushering
Shoot him who can! The ladies call him, sweet.
—Love's Labor's Lost.

Edwin Booth will only play every other week next season. His health is by no means good and about twenty weeks is all that he feels he can work during the year. As has been announced, Mr. Booth will be under the management of R. M. Field and his support will be principally drawn from the Boston Museum company. The off weeks will be filled, I hear upon good authority, by Clara Morris, who is also an invalid and unable to act continuously. The engagement of this star is a big thing for Field, since the Booth company *solus* would not draw its salt. But the arrangement is not going to benefit Miss Morris particularly. Her performance of course must be considered subordinate to those of the tragedian, and playing second fiddle will not add materially to the lustre of her reputation. But the terms are large and that will be a consolation.

* * *

I understand that some of the Fedora company are uttering characteristic growls because when the season closed in Boston they had to pay their fares to New York. These discontented professionals must be singularly ignorant of theatrical customs. Except in the case of the Madison Square (which is an exception to all rules), and when it is otherwise agreed and specified in the contracts, it is not usual to pay the fares of a company either from New York to the starting point or from the place where a tour ends back again. The grumblings of the Fedora company not only betray ignorance of this custom, but they savor of ingratitude as well. Whenever they have played on Sunday nights Fanny Davenport has given them extra salary, although this was not mentioned in the contracts or generally allowed by stars. Actors are employed by the week and paid so much for whatever services may be demanded of them. Moreover, while Miss Davenport was appearing at the Dramatic Festival in Cincinnati, she sent her people to this city, paid their fares and gave them half-salary. Mantell demanded and received full pay, for of late he has been troubled with swelled head and had had his modesty altogether upset by flattery. He is now a very high and mighty person, and from his *taupé* to his toes is one of the largest individuals that treads this sphere. I have begun to believe that no actor can withstand the undermining influences of success.

* * *

It has often been said that no newspaper man could score success as a dramatist because of the slashing he is sure to receive from his critical brethren of the pen. Bob Morris' Pulse of New York made a flat failure, and it was withdrawn from the boards of the Star last Saturday night, after an ignominiously brief career of two weeks. The management had engaged the company for one month with the understanding that contracts would be extended if business warranted. A small fortune was invested in the scenery. The completeness of the fiasco may therefore be grasped when such preparations, indicating great expectations and involving large outlays, were followed by only a fortnight's engagement. Mr. Morris cannot and does not ascribe the disappointment to the press. If ever dramatist was treated kindly it is this one. The papers, daily and weekly, without an exception, commended whatever there was to commend, and did not tell half the truth regarding the faults of the piece. Thus a theory that obtained believers is altogether exploded. A newspaper man who writes a play stands precisely the same chances of success that anybody else does. He is judged by his work. There is no prejudice inspired by his effort to achieve something in a field foreign to his regular occupation. I understand that the Frohmans will send the Pulse out for a season, beginning in August. If they pursue this intention they are less shrewd than I take them to be. A New York melodrama that has been rejected by the New York public is not at all likely to receive the endorsement of provincial playgoers. It is another case of Rock. They have got a bad play with good scenery. Rather than sacrifice the latter (the cheaper policy in the end) they are going to venture forth in the hope that the bad play will be forgiven on account of the good scenery. The experiment has been tried before, invariably with disastrous results, for the stage, heaven be praised! hasn't sunk to that degree that the mistakes of the playwright can be covered up by cunningly painted canvas.

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Last week, in an interview of a MIRROR reporter with Mr. Pratt, the partner of Wetherell in the management of Emma Abbott, the statement that the prima donna's New York engagements had always proved artistic and financial failures was typographed in such a manner that several people attributed it to the gentleman in question. The remark proceeded from the representative of this paper, and the suspicion that Mr. Pratt had gone suddenly daft and was industriously engaged in backcapping his star is without foundation.

* * *

On a dressing-room wall at Hooley's Theatre, Chicago, a relic of George Edgar's Shakespearean fall appears in the shape of the following rhymes:

Two dupes of the "Syndicate" we,
In th dead broke when we landed;
Two weeks' business N. G.,
Here we are busted and stranded!

Oh, ye of the merry pratch
Ye sisters, ye cousins, ye aunts,
We pray ye ne'er sign, oh, unless
Betimes you'd not drag your pants.

The actor who copied this doggerel and sent it to me says that were it not for the rhyming-word of the last line he would stake almost anything he possesses on the belief that Sara Jewett was the author of the above warning.

Fanny Davenport's Season.

Fanny Davenport is resting and recuperating her strength after the arduous Fedora season. The part is a difficult one and the actress has found that continuous appearances in it severely tax her powers of endurance. She was seen yesterday by a representative of THE MIRROR, and she kindly consented to talk about the achievements of the tour just closed and the prospects that open for the one to come.

"You are right," said Miss Davenport in reply to a repertorial inquiry; "I am experiencing the reaction after thirty-two weeks of constant travel and continuously playing the hardest working part I ever attempted. But I am as greatly in love with it as when I began, and the rest and recreation that I shall have this Summer will put me in perfect trim for another season. During the trip recently closed, as you know, I visited most of the important cities. The few one-night towns in which I appeared gave nearly as large returns as the big places. The receipts were most gratifying everywhere. I can say with absolute truth that from the beginning of Fedora in New York to the closing in Boston I did not play to one bad house. Business details will probably be as interesting to your readers as anything else, since they are really notable. The most money was taken in Philadelphia, and critical Boston came next. In each of these cities I acted two weeks. The last three nights in Boston were the most profitable of the engagement there. I am naturally delighted with the uniformly large attendance throughout the country and the favor with which my performance has been received."

"You will of course stick to Fedora another season?"

"Probably longer than that. I think it will be a draw for several years, for no play that I can think of has met with such great popularity. I have the option of purchasing for America Sardou's next new plays if they are desirable, but unless I find one as strong as Fedora I shall not exercise the privilege."

The reporter learned that next season Miss Davenport will play thirty weeks only, as she does not care to carry her heavy impersonation into the warm weather. The time is all filled, the route embracing most of the places where Fedora has been presented, with the addition of some new territory. The tour will begin in the West. New York will be reached after the November election, and the star will be seen at the Fourteenth Street Theatre. A majority of the members of the late company will be retained, but the subordinate female parts are to have new representatives.

When asked whether she had secured a leading man to take Mr. Mantell's place, Miss Davenport replied:

"Many applications have been made and several names are under consideration. I shall most likely decide on engaging an actor who holds probably the foremost position among the London leading actors. I have seen him act, and I think he will give the part of Loris as good a representation as it has had either in Paris, London, or this country. Of course, until the matter is concluded, I should not care to have you publish the gentleman's name." The actor in question has frequently been seen by the writer, and he fully concurs in the estimate uttered by Miss Davenport. He is tall, exceedingly handsome, and endowed with other histrionic advantages that would shine most brilliantly in the character of Loris.

Miss Davenport will go shortly to her country-seat at Canton, Pa., where she will pass the Summer. Mr. and Mrs. William Seymour (May Davenport) will be her guests.

Boucicault's Sudden Departure.

Since the close of his regular season, Dion Boucicault has been working very hard upon new plays. His health has not been good. On Friday afternoon his physicians decided that a sea voyage alone would benefit him, as during the time he would spend on the water he could receive no telegrams or letters—from Morris Greenwall or anybody else. Acting upon this discreet advice, Papa B. surprised his daughter Nina by telling her to pack up. Two staterooms were secured on the *Oregon*.

It is Mr. Boucicault's intention to return about the middle of the Summer—should Mr. Greenwall decide to return to Australia. His secretary is attending to arrangements for next season. Robert Emmet will be produced, and the author is looking around for a young actor to play the leading role. The author asked Charles Coghlan to undertake it; but Mr. Coghlan, suffering at the moment from *ennui*, or big-head, made Mr. Boucicault's head swim by naming his figure. Edgar Davenport has been suggested for the part, but it is feared there isn't enough fire in him.

Stevens and Murtha's Affairs.

Manager Murtha is quite recovered from his recent severe illness, and is daily found at his office in the New Park Theatre, straightening up arrears of work. Yesterday a MIRROR reporter questioned him as to the future policy of the firm.

"We have rented the theatre to William Harris to produce The Dead Heart, and it is doing a profitable business," said Mr. Murtha.

"Have you closed your season then?"

"The regular season is closed. I may say we have decided that a stock company won't draw."

"And your policy for next season?"

"We think of producing a burlesque at the opening of the season, and if it catches on we will continue that style of amusement."

"Will Mr. Stevens go on the road?"

"Yes; he has done very fairly this season, and during the next he will be on the road all the time."

"With his usual repertoire?"

"No. He will play Passion's Slave and a new play called Hope. Appropriate, eh?"

"There has been nothing done about the Windsor?"

"No. The owners are unable to decide, and will neither say yea or nay. If it is at all possible, Stevens will have a theatre on the Bowery again."

"He was in negotiation for the Thalia, was he not?"

"Yes. He would have given more for it than anyone, but Amberg said he would try it another year."

The Cosmopolitan.

"When do you open?" asked a MIRROR reporter of Colonel Wood, yesterday.

"About the 12th of June. We are preparing a revival of The Naiad Queen, an old extravaganza. Signor Novissimo is arranging a ballet, as I intend the latter to be an important feature. If the venture succeeds, I will produce comic opera on a good scale, with the best of accessories."

"Do you intend changing the name of the theatre?"

"Oh, no. Although I formerly ran Wood's Museum on Broadway, I won't revive the name. Before that I managed the Broadway Theatre, and have been connected with theatres in St. Louis and Cincinnati."

"You will not have a stock company, then?"

"No; only engage people for the run of a piece. I think Adah Richmond will play the leading parts. The scenery is now being painted. I have enlarged the stage. I will adhere to popular prices. The roof-garden will be made an attraction. If the venture succeeds, I may next season present burlesque."

The Drama in Manitoba.

Manager C. W. Sharpe, of the Princess Opera House, Winnipeg, arrived in town on Monday. Yesterday a MIRROR man chanced to meet him, and in a long conversation learned a few facts about the opportunities of success in Manitoba for theatrical ventures.

"We are able to support good attractions," said he, "in a liberal manner. Recently, when a party of minstrels arrived, over five thousand people were around the depot to see the strangers. Every company which played with us made money or paid expenses."

"What companies have you played during the past season?"

"Emma Abbott, Rhea, T. W. Keene, Hess Opera company, Callender's Minstrels, and many others whom I cannot recall at the moment. John T. Raymond opens on Monday next, for a week, and the Bijou company follow him for four days, in Orpheus and Eurydice. You understand that attractions must of necessity be first-class, as there is a large class who have seen better days and come to our territory to retrieve their fortunes. We had two variety houses, but the authorities closed them up."

"Have you any other places of amusement?"

"Only amateur performances. I control the only place of amusement in the city. I intend making improvements soon which will be equal to the demand for seats. Oftentimes the capacity of the house is unequal to the application for seats."

"What is your seating capacity?"

"At present about fourteen hundred."

"And your prices of admission?"

"One dollar, seventy-five cents and fifty cents. I think if a good comic company visited us during the Summer they would do well. I intend running attractions all the Summer if I can get them. That is the reason of my visit to New York."

"What is the length of your season?"

"We can easily play all the year round. Next season I will present the best people in the profession."

"You have now another opening into Winnipeg."

"Yes. The St. Paul, Minneapolis and Manitoba had the only entrance, but now people can come by the Canada Pacific, and I think the Northern Pacific will soon compete. This will give companies three chances of routing."

"At what figure do you place the population of Winnipeg?"

"It approaches 30,000. But there are Brandon and several other towns, which are growing every day. Business has been very good with us during the last two years, and the prospects are fine. You heard of Lytell's success with us. He played six weeks to good houses. Our house is in the centre of the city, one block from the leading streets. The Hudson's Bay road is also completed. I intend while here to make all my arrangements for next season. I think it will be fully two weeks before I am ready to return."

The Fund.

The position of the Actors' Fund is well defined in the words of Secretary Ben Baker, who said to one of THE MIRROR's reporters yesterday:

"Last week, although many managers and companies have returned to town, I could not get a quorum even for an executive meeting. I was fortunate enough to secure Harry Miner, who instructed me not to call any more meetings until after the annual meeting. I think it is about time for something to be done. The Fund has been of immense benefit, but we might do a good deal more if the profession would do their duty and contribute. Many of them cry out against the Fund, yet I'll warrant that those very people do not assist any charitable institution, and would be the first to avail themselves of the Fund if in need. I visit most of the cases for relief in and around New York, and no one can have any idea of how helpless theatrical people are when in distress, illness or trouble. We must extend the usefulness of the charity, yet we are doing all we can at present. The most important time of the season has arrived for us, and most of the prominent actors will be in town. I wish THE MIRROR would appeal to them to attend the annual meeting at Wallack's on Tuesday, and at least give their countenance to the endeavors of the few who are sacrificing much time to benefit their fellows. It is the best opportunity they will have for another year."

"Has not Mr. Miner resigned his Trusteeship?"

"I have not heard anything of it officially. I asked Mr. Miner if the report were true, and he said, 'No; it's all nonsense.'"

Harry Brown's New Move.

Harry Brown and his clever wife, professionally known as Lillie West, have just closed an advantageous arrangement with John Templeton. Mr. Brown assumes the associate management of the Templeton Opera company and becomes joint star of that organization with Miss Templeton. Lillie West plays all the second rôles, and the troupe, when thoroughly reorganized, will be one of the strongest on the road. Nearly all the dates made for next season are in large cities, ranging between San Francisco and New York. Mr. and Mrs. Brown will have to sever their pleasant connection with the Neuendorff company, and they are to leave the Trip to Africa after the opening week in Chicago.

"Of course these things are disagreeable to do," writes Mrs. Brown to THE MIRROR, "but the opportunity was so excellent that my husband could not afford to let it slip by. The chance to buy an interest in an established success at capital terms does not come every day. Miss Fay is beyond doubt one of the very cleverest of opera bouffe soubrettes, and she repeats her provincial 'hits' in every city she comes to. With people worthy to support her I am sure she will be a great card.

"The Trip to Africa opened in Philadelphia to excellent business, but the hot weather rather interferes now. The people took to us all most kindly, and we repeated our Boston success. We shall be cheated out of our usual Summer rest, having only two weeks' vacation in July." The Templeton troupe has always been deservedly prosperous, but under the new management its popularity cannot fail to be enhanced.

The Wallack Tour.

The Wallack Theatre company closed its season at the People's Theatre on Saturday night. It left for Boston Sunday evening at 1 o'clock. It opened in Lady Clare at the Park Theatre. Lady Clare will be followed two weeks later by Moths. The engagement in Boston is for one month. All the scenery, properties, etc., used at Wallack's Theatre for the production of the great successes of the past season will be carried along. The acting force of the organization numbers twenty-six people. This is exclusive of several maids and valets. The trip will extend across the Continent to California, and will consume nearly six months. From Boston the party go to Chicago for a month, thence to St. Paul and Minneapolis. After the engagement at the latter place a week's vacation will be taken at Lake Minnetonka, succeeded by a trip to Salt Lake. From the Mormon stronghold the company will travel direct to San Francisco, where they will play a month; then jump back to New York without a stop.

This will be the first time in the annals of Wallack's Theatre that the entire company, sailing under the Wallack trade-mark, have made so long a tour. Besides the regular acting force, special people have been engaged for the trip. Among these are Caroline Hill, Annie Russell, A. S. Lipman, and others.

A Modest Author.

"There seems to be an impression that Whose Are They? is taken from a foreign source," said the author, Edward Sothern, to a MIRROR man yesterday. "Now, I want to counteract reports of that description, for they are absolutely groundless. Whatever merit the comedy possesses I want credit for, since every line and situation is original. Had I taken it from the French I should have announced it as an adaptation, because I believe thoroughly in literary honesty. Let me tell you how Whose Are They? came to be written.

"I was playing with my brother Lyman some time ago in the English provinces. He wanted a farce to precede the regular piece, and I wrote a short one and called it A Lock of Hair. The idea was that a tress of hair, being found by a young girl in the possession of her sweetheart, caused all sorts of suspicions and mistakes and set everybody at cross-purposes. After a time, to make the motif more piquant, I substituted a pair of garters for the hair and re-named the piece Gertie's Garters. An old friend of my father, a Birmingham newspaper man, saw the farce and advised me to elaborate it into a three-act comedy. I thought the matter over, and while traveling with Mr. McCullough last season wrote Whose Are They? building it up on Gertie's Garters. This, I think, is enough to convince doubters of the originality of my piece, as what I have said can, if need be, have substantiation."

"You are satisfied with the reception of the comedy at the Star?"

"Thoroughly. The notices of the papers quite overwhelmed me with surprise. I had not counted upon or even expected such favorable criticisms."

Mr. Sothern is only two or three and twenty. He is amiable and modest, and seems to be very grateful for the kindness with which his first effort as an author has been met in New York. Arrangements have been made to play Whose are They? at the Comedy Theatre next Fall.

A Composer's Lament.

Woolson Morse, the composer of Madam Piper, is in New York attending to the production of his piece at Wallack's. Business until Saturday was rather poor, but the receipts went up at the matinee, and the operetta is now doing fairly well.

"I think Messrs. Mesmer and Wallack did what they thought was proper with my piece; but it is not exactly what I would like. Many good points have been cut out; but, anyway, the time of year was very bad for such a production. I was in favor of withdrawing it until the Fall; but luckily business is picking up."

"Have you any other compositions on hand?" asked the reporter.

"Yes, but you know I work upon a thing for a long time. I wish to be confident of success before I produce anything. Cinderella at School was my first effort, and Daly gave it a very good presentation. I intended Madam Piper to appeal to children, and at the same time provide pretty music and attractive scenic display. Now the cost is so heavy we have to double characters. My idea of King Cole is conveyed in the old nursery rhyme, 'Old King Cole was a merry old soul;' but I have not seen the character yet represented as such. The idea of the whole piece was to present an opera which would treat of familiar traditions, and contain nothing which would offend the most fastidious."

"Do you intend running Madam Piper through the six weeks' time for which you are billed?"

"Oh, yes; I think so; but I will arrange, if possible, to have my original intentions carried out, and next season, when the piece goes on the road, you will find it much improved."

"But you have no reason to complain of your press notices?"

"On the contrary, nothing could have been more pleasing than the way I have been treated by the critics. I am a young man, and I trust I have sufficient sense to appreciate good advice and suggestions. I think, however, had I been consulted a little more in the production it would have been better. I will have the piece amended and the libretto improved. There may be some important changes in the cast before you issue another number of THE MIRROR."

Among the people engaged by the Madison Square Theatre for next season are Ada Dyas, Georgia Cayvan, Clara Ellison, Marie Burroughs, Fannie Reeves, Annie Russell, Marion Elmore, Louise Dillon, Mrs. Whiffen, Mrs. Davenport, George Clarke, Robert Mantell, H. M. Pitt, William Terriss, Jessie Millward, Joseph Wheelock, Benjamin Magioley, W. J. Lemoyne, Thomas Whiffen, Walden Ramsey, Forrest Robinson, De Wolf Hopper, W. B. Cahill, C. W. Coulbock and I. N. Long.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

played the roles of Lady Macbeth and Queen Gertrude. The support is generally good. F. C. Hagar, Carl Ahrendt, William F. Stebbin and Katie Baker met with favor. The engagement proved very satisfactory. Manager William E. Haynes is an energetic gentleman and counts a host of friends in St. Paul.
Olympic Theatre reopens with Boatleek's Jolly Pathfinders, week 28th, in Scraps and Six Peas in a Pod.

MINNEAPOLIS.
Grand Opera House (J. F. Conklin, manager): Of Thomas Keene's engagement, the week of the 19th, I need only say it was a success in every way. Audiences were large and brilliant. The work of the star was more finished than ever before, and the supporting co. made up largely of ambitious and capable young men. Opening the 19th, James O'Neill has played the Count of Monte Cristo for a week in such a way as to win the favor of full houses and to disarm criticism. A long season has made the co. work together to perfection, and the play itself, abounding in strong situations and giving occasion for the use of some fine stage settings, it is no wonder Mr. O'Neill's engagement in the "Twin Cities" has been successful in the extreme.

DULUTH.
Grand Opera House (Haugen and Markell, managers): Boatleek's Jolly Pathfinders gave performances 16th and 17th to very small houses.
Arena: Joseph H. Haven, business manager of the Noble Platt Circus, was here making arrangements to bring the show on or about July 4. This circus was here last year and did a good business.

MISSOURI.

SPRINGFIELD.
Mansfield's Opera House (C. E. Dobbs, manager): Simon Comedy co., week of 19th, to fair business.
Items: The Frisco Opera House has been leased by J. A. Irwin, who will make needed changes during the Summer.—The stockholders of the new Opera House hope to have a $20,000 theatre completed during this year.—The Simon Comedy co. will Summer in this city and play through the surrounding towns at intervals.

LOUISIANA.
Burnett Opera House (Ed. A. Glenn and Co., managers): Little's World comb., 19th, return visit, to a splendid audience, that were well entertained. Hayman's Comedy co., in Fizz, to a small house, 20th. The co. is composed of several good artists, they gave an excellent performance, and should they ever come again will have a crowded house. Dan and Josie Sullivan, 30th.

MEXICO.
Kabrich Opera House (A. Armstrong, manager): Henshaw and Tenbroeck Comedy co. came, 20th, to a fair sized audience. The co. was above the average in the comedy line.

NEVADA.
Moore's Opera House (H. C. Moore, manager): Anna Dickinson lectured to a very small audience, 19th; subject, "Joan D'Arc." No more attractions booked for this season.

ST. JOSEPH.
Tootle's Opera House (Corydon F. Craig, manager): Young Mrs. Winthrop, 21st. Business light. Splendid performance. Next week we will have a large number of attractions. Monday, Tuesday and Wednesday the Kiralfy Brothers' Excelsior; Wednesday, Sells Brothers' Circus; Thursday, an amateur concert that will draw large attendance; Friday, Mrs. Langtry; Rajah, June 6 and 7.

NEBRASKA.

OMAHA.
Boyd's Opera House (T. F. Boyd, manager): Modjeska opened for two nights, 23d, playing Rosalind and Mary Stuart. Reserve sale very large. Mr. and Mrs. George S. Knight appear for the manager's benefit, 30th, and Mrs Langtry comes 31st. The Rajah June 4 and 5; Young Mrs. Winthrop 13th and 14th; Rhea 27th and 28th, completes the list for the season.

PLATTSMOUTH.
Waterman Opera House (J. P. Young, manager): The Plattsmouth Dramatic co. gave a benefit, 26th, to the Athletic Association of this city. This co. have greatly improved since they last appeared before a Plattsmouth audience. Good business. Nothing more booked at this house.
Arena: W. W. Cole's Circus came, 13th, and gave two average circus performances to well filled tents. There was undoubtedly the greatest number of sharps, thieves and tramps with this circus than any other that ever struck this town.

NEW HAMPSHIRE.

MANCHESTER.
Manchester Opera House (E. W. Harrington, manager): A fair-sized audience witnessed the drama Unknown, presented by John A. Stevens, 21st, with hearty enjoyment.

NEW JERSEY.

NEWARK.
The season has all but closed so far as indoor amusements are concerned. The only theatre open last week was the Newark Opera House, which drew fair business, the attraction being the Davene comb. This week J. B. Studley appears in Monte Cristo.
Arena: Barnum's Circus is in town to-day. Fully ten thousand people were present at the afternoon performance and nearly as many at the evening. It was reported that one of the camels gave birth to a little one yesterday, but a visit to the show failed to reveal the fact.
Item: A new Summer Pavilion Theatre will be opened on June 2 at the corner of High street and Springfield avenue, under the management of H. C. Danforth. Stuart's co. will appear in Cyclones.

NEW YORK.

ALBANY.
Leland Opera House (H. R. Jacobs, manager): Olivette, by the Bennett and Moulton Comic Opera co., was given during last week to packed houses. The popular prices, ten and twenty cents, have doubtless been the primal cause of the large business done, and there is no reason why the entire Summer season should not thus be successful to the end. While the mounting and singing of the opera left something to be desired, and a trifle more strength might be advantageously added to the chorus, yet, taking into consideration the trifling price of admission, it is perhaps more of a wonder that so good a show can possibly be given for the money. The only real fault which, under the circumstances, can justly be found with the co., and that of course with the male contingent only, is an almost continuous "gagging" of the lines, and consequent destruction of musical effect by so doing. The co. remains another week, and during that time The Chimes of Normandy, The Mascotte and Pinafore will be sung.
Music Hall (H. R. Jacobs, manager): Jack the Giant-Killer did not succeed in attracting as large houses as its predecessor, Cinderella, and the latter was substituted at the two performances on Saturday, but with little appreciable effect, as the attraction at the lower house was too strong to be overcome, as where one was sure to gain the other was certain to suffer. This week brings in its train the much-heralded Baby Show, and valuable services of silver are exhibited as a reward to the successful infant competitors. If Manager Jacobs survives the ordeal of awarding the various prizes, he may think himself a fortunate man, and consider himself capable of any flights in the field as theatrical management.
Novelty Theatre (George H. Phillips, manager): This week, Henry Belmer's Jesse James comb.
Items: Rumors are afloat about a combination of interests between Managers Jacobs and Levantine. Mr. Jacobs denies them, with Mr. Levantine yet to be heard from.—Treasurer C. K. Haskell, of the Leland, has again leased the Overlook Mountain House in the Catskills, where his friends, professional and otherwise, will always have the wants of the inner man amply provided for.—Frank C. Platts, assistant treasurer, presides at the box-office during the Summer season at the Leland.—Clara Spence, formerly with the Madison Square management, has been passing a few days in the city.—Treasurer George E. Walton, of the Novelty Theatre, will take a benefit on Thursday evening of this week. Mr. Walton is also about to become a happy Benedick; may success attend him.—At the first performance of Olivette at the Leland last week a drum corps passing outside diverted the attention of the gallery gods, and in the scramble of some of those interesting individuals to get outside, some stupid hoodlum startled the audience by shouting fire at the top of his voice. Had not the cause of the commotion been evident, serious results might have ensued, as the house was packed even to the aisles as far front as the boxes. A law or regulation of some kind is needed to deal summarily with such offenders against public safety.
Arena: Barnum in all his glory will unfold his tents with us on Decoration Day, and a consequent rain of quarters and half dollars will be his reward as appreciation of his great "moral show."

ROCHESTER.
Corinthian Academy of Music (Philip H Lehnen, manager): Minnie Hauk and co. presented a choice programme, 19th, 20th and 21st, to good houses. Barlow-Wilson Minstrels, 22d, to large audience. The performance was fully up to the standard, although no new features were presented. Nothing booked for this week.
Grand Opera House (P. H. Lehnen, manager): [illegible] did a fairly good business first part of the week. Mr. Corvin is to be commended for the [illegible] he has with him. The current week Peck's [illegible] three nights.

Genesee Park Theatre (C. H. Smith, manager): Baird's Minstrels June 2, week. Grand Opera troupe 9th, week.
Items: A. D. English, ex-manager of the Academy, has associated himself with George W. Grey, chief usher of the Academy, in the management of our Protective Police Patrol.—Frederick Ween will pass the Summer at his farm near Buffalo.—Fanny Davenport gave an order to one of our nursery dealers for a large and valuable assortment of foreign and native shrubbery, same to be shipped to her at Canton, Pa. The bill amounted to several thousand dollars.

BUFFALO.
Academy of Music (Meech Brothers, managers): Peck's Bad Boy, the attraction last week, was not over remunerative. Tony Pastor, 27th and 31st; Baker and Farron the first four nights of next week. On June 9 a new drama of Frederick Ween's will be produced. Distrust is the title, and it runs in the society line.
Wahle's Opera House (Emil Wahle, manager): The season at this house was wound up last Monday night in brilliant shape, Mrs. Langtry giving A Wife's Peril both evenings to a full house composed of Buffalo's "best people."
Music Hall (Meech Brothers, lessees): Draper's Uncle Tom's co. had a fair week, 19th. Professor Cromwell's art entertainment is to be seen the current week.
The Adelphi (Joe Lang, manager): Colonel Wood's co. met with success last week, and are followed by The Comet Specialty co., who appear before a large audience 26th.
Items: Joseph Lang's benefit at the Adelphi Wednesday last was a bumper. He was presented with the contents of a jewelry store, and in fact fared sumptuously.—I understand Baker and Farron have a new piece for their next appearance here.

UTICA.
Utica Opera House (Theo. L. Yates, manager): Barlow-Wilson Minstrels gave a fine entertainment to good-sized audience, 23d. Wallack's co. June 23.
Items: Ferd Heinrich, leader of Barlow-Wilson band, is going to locate in this city at close of season and take charge of the old Utica Band.

TROY.
Griswold Opera House (S. M. Hickey, manager): Barlow-Wilson Minstrels gave a good entertainment Wednesday evening, 21st, before a large audience. Large and fashionable audiences greeted the favorite actress, Margaret Mather, 22d, 23d. She appeared as Leah and Julia. Support, including Milnes Levick, Alexander Salvini, William Davidge and Carrie Jamieson, very good. Beginning 26th and continuing two weeks, giving two performances daily, Bushnell's Museum of Art and Concert co.
Arena: Martell's Two-Ring Circus opens 26th for three days' stay.
Item: Henry F. Wheeler, advertising agent at the Griswold Opera House, has been re-engaged for next season. Mr. W. has many friends in the profession.

JAMESTOWN.
Allen's Opera House (A. E. Allen, manager): Deuce of Hearts, 17th, to small audience. Our Summer Boarders, 31st; Romany Rye, June 5. Season will close 7th, with Draper's Uncle Tom's Cabin. Manager Allen will be in New York after the 9th to secure attractions.

OSWEGO.
Academy of Music (W. B. Phelps, manager): Barlow-Wilson Minstrels have decided to appear here 28th, the engagement having been entered into since my last.
Arena: O'Brien's Circus is billed for June 3. Barnum will also appear on the scene some time during the Summer.

SALAMANCA.
Opera House (Hudson Ansley, manager): Baird's Minstrels came, 23d, to moderate business. Co. fair. The comedy acts and make-up of Tom Warfield were great. The song, "Bridget Donohue," was very nicely rendered by Tom Fallon. With this engagement the season is practically closed here. It has only been fair.

AUBURN.
Academy of Music (A. Shimer, proprietor): Barlow-Wilson Minstrels played to an immense audience and gave their usual good performance, 22d.

NORWICH.
Breese's Opera House (William Breese, proprietor and manager): Sawtelle's Comedy co. closed an engagement of three nights on Saturday evening. The weather was bad Friday evening, and the audience small, otherwise the attendance was fair. The matinee Saturday afternoon was well patronized. Sawtelle's co. always gives satisfaction here, and under favorable circumstances draws good houses.

HORNELLSVILLE.
Opera House (Mrs. Dr. S. E. Shattuck, manageress): Jennie Calef, under Andrew Waldron's management, came 24th, as Nan, the Good for Nothing. Miss Calef is as charming as ever, but if the country was "raked with a fine-tooth comb," even at this time of year, I doubt if there could be found another co. of such worthless "sticks" as that by which she is surrounded. They do not know their lines, and, worse than all, they will not learn them.
Items: *On dit*, that a neat and well appointed Opera House is to be built.—Mrs. Shattuck has opened no books for the coming season, and continues "a dog in the manger," where the future management of the house is concerned. Seems to think she can eat the hay herself, but she can't.

OHIO.

TOLEDO.
Wheeler's Opera House (George W. Bills, business manager): Mrs. Langtry packed the house to the degree of standing room only at $1.50, $1 and 50c. a seat. Those who went to admire her beauty were fully satisfied, and those that went with the idea that she was not much of an actress were most agreeably surprised. A better character could not be chosen for her than that of Galatea, for the sweet simplicity with which she invests it makes it positively charming. Mrs. Edmunds as Daphne, and Mr. Everill as Crysus, rendered good support. The local press showed the lady a marked degree of favor, with the exception of the *Evening Blade*, a sheet that finds no merit in anything. Opposition, in the shape of a boxing match, made business dull for Leon and Cushman, 23d and 24th. Besides being something new in the line of minstrelsy, the entertainment was first-class in every respect.

DAYTON.
Music Hall (Larry H. Reist, manager): The annual benefit of Manager Reist took place, 19th, and, as I predicted, was a grand success. Every seat was occupied, and the number of auditors fully demonstrated that Manager Reist's efforts during the past season to please the public were greatly appreciated. The attraction was Peck's Bad Boy. The Boy was not the only bad one, but the entire co. as well, except old man Peck, who was very naturally portrayed by John Murray. There is ample material for a good comedy (if placed in the proper hands). As it now stands, I hardly think it could play a profitable return engagement.
Weidner's Grand Opera House (James Collins, manager): Lizzie Harold made her first appearance here in George Hoey's comedy-drama, Becky, the Make-Believe, 20th and 21st, to fair business. The play was exceedingly well cast. Lizzie Harold sustained four characters, male and female, and with each character introduced a number of pleasing and original songs.
Items: Buffalo Bill will do a large business here, 28th and 29th.—Sam Houston, stage manager at Memorial Hall Soldiers' Home, is busily engaged on new properties to be used during the coming Summer season.—Manager Appleton, of the Summer Opera co., has not as yet returned from New York. His partner, Manager Reist, informed me that the chorus engaged for the Summer Opera will be one of the largest and best ever brought to Dayton.—Joseph Emmet at Weidner's Grand Opera House 30th.—Castle's Dime Museum will occupy Music Hall during the week of June 2.—Fay Templeton is booked for one week, June 16, at Weidner's Opera House.

COLUMBUS.
Comstock's Opera House (F. A. Comstock, manager): Lizzie Harold appeared in George Hoey's play, Becky, the Make-Believe, to very light houses, 23d and 24th. Mr. Hoey saw the play here for the first time, and says he will make a number of changes in it before next season.
New Museum (Richards and Roltair, managers): Business has fallen off with the warm weather. A strong bill is announced for this week. The managers are looking for a suitable location to erect a Summer pavilion.
Continental Museum (T. A. Kennedy, manager): Last week's bill was a good one, and the standing room sign was out every evening. This week, Ideal Minstrels, thirty strong; Charles W. Goodyear, the Seamans, Charlie Schilling, three Franklins, two Buttons, Lyle and Roberts, Clark Gibbs, Professor Weitzman and the Lilliputian Band. Herr Guerrella, assisted by Nellie Young and Little Goldie, gave a Spirit entertainment to big houses, 24th.
Items: Colonel Keys, the gay and festive advance agent of Emmet, was scared out of a night's rest by the explosion of a loaded cigar at Marshall's, Friday evening.—George Hoey has sold Julius Cahn a two-act musical comedy, entitled, It All Took Place in a Day, in which Catherine Lewis will star next season.—John Hannan, a promising young actor, who has been with William Stafford the past two seasons and is re-engaged for the next, is home for the Summer.—It takes a No. 9 hat to fit Hugh Gilroy since he acted as master of ceremonies at the sparring exhibition last Tuesday evening.—Managers Miller and Kennedy have organized a co. to take the road. Dates have been made, opening at Mansfield, June 2. Among the people engaged are the Lilliputian Band, Eldridge and Broom, Clark Gibbs, the Halls, Prof. Weitzman and Signor Novelle. The M. C. Lilley co. are making the band uniforms.—Pretty Ada Melrose made a great hit at the Continental last week.

ZANESVILLE.
Schultz and Co.'s Opera House (John Hoge, manager): We have only had one attraction since I wrote last. Joe Emmet in Fritz in Ireland, 24th. The house was a fairly good one (about $350), and the audience seemed to enjoy the star's acting very much. If Mr. Emmet could get some one to do his singing for him, he would still prove a strong card; as it is, it is rather painful to listen to his attempts at vocalization, for his voice is only a sad reminder of what it once was. His orchestra makes skilful efforts to throw a decent shroud about the dead notes, but still it is melancholy to hear a man or woman try to sing when the music has flown forever. Of his co.: Messrs. Cody and Fike are deserving of much credit, while little Emma Leevey is indeed a child wonder. Of the ladies' support nothing is to be said either by way of praise or blame.
Items: The season closes on the 31st, with two performances by the Wilbur Opera co. This will be their third visit this season. Professor Gebest, our orchestra leader, assisted his traveling brethren on the flute. He is at home on that instrument, as, indeed, he is on every other.—Several of my friends took in the Cincinnati May Festival, Manager Hoge among them. They all say that the Wagnerian part was simply barbarous. Can't you persuade "Pencil" to get up a likeness of my Toledo brother representing him at the solemn and awe-inspiring moment of bringing down those bouquets on the floor with thunder-like reverberations? I am grieved to think my correspondence doesn't suit him.

SPRINGFIELD.
Black's Opera House (George H. Coles, manager): Kennedy's Dime Museum, week of 19th, two performances a day to good business. First-class show for the money.
Grand Opera House (Fuller Trump, manager): Peck's Bad Boy, to fair house, 17th. It seemed to give satisfaction. Lizzie Harold in The Make-Believe, 22d, to fair house, giving satisfaction. One of our city papers did not take to her manager very well, however. Fritz Emmet, 31st, closing the regular season.
Items: The Central Ohio Saengerfest is with us June 17th, 18th and 19th. This Saengerfest is composed of fourteen societies of the Ohio Saengerbund, and come chiefly from Dayton, Columbus, Akron, Canton, Sandusky, and other places in Central Ohio. They are to have a chorus of 300 voices, under the direction of Professor W. L. Blumenschein; the Cincinnati Grand Orchestra of forty musicians, Professor S. E. Jacobsohn, leader, and the following eminent soloists: Dora Hennings, soprano, from Cleveland; Anna Vail, of this place, but now at Music College, Cincinnati, soprano; Marie Miller, of this city, pianist; P. E. Montanus, of this city, tenor; Anna Trescott, of Columbus, soprano; Mrs. W. Balthaus, of this place, soprano; Beckah Tandy, of Cleveland, tenor; Ivan E. Morawski, of New York, baritone.—There will be three grand concerts in the Grand Opera House, one each evening, 17th and 18th of June, and matinee on 18th. The stage will have to be enlarged, but everything necessary for the accommodation of the Saengerfest will be provided. The affair closes with a grand procession, picnic and pyrotechnic display on the 19th. Our German citizens have spared neither time nor money to make the event a complete success, and doubtless it will be.

STEUBENVILLE.
Garrett's Opera House (W. J. Sinclair, manager): J. K. Emmet in Fritz in Ireland, 23d, to a crowded house. General satisfaction. Season closed here.

CANTON.
Opera House (Louis Schaefer, proprietor): Baker and Farron, in Chris and Lena, to fair business, 20th, 21st and 22d. The St. Quinten Opera co., in Chimes of Normandy, Iolanthe and repeated Chimes of Normandy, 23d, night, to fair business. The St. Quinten Opera co. is re-engaged to sing three nights, 26th, 27th and 28th, during the Knights of Pythias Conclave.

URBANA.
Arena: The first outdoor amusement of the season was John Robinson's Circus, which showed 20th. The parade was good. The tent was crowded afternoon and evening. The circus programme was good. Among Mr. Robinson's best performers were the Leons, Ed and Mollie, aerial artists. As Urbana is the home of these two, they did their best work, performed new feats, and the audience bestowed on them artilleries of applause. They were kept busy all day shaking hands with home friends, and during the parade Mrs Leon, who rode on one of the tableau cars, was kept busy receiving handkerchief salutations and nods of recognition. While the circus was at London, O., a young lion cub was killed by a jaguar. The carcase was given to Dr. S. M. Mosgrove, of Urbana.
Items: Fred C. Palmer, late of the St. Quinten Opera co., has been staying here for the past two weeks, receiving medical treatment for his eyes.—I read with pleasure the hits made by Nick Long in May Blossom and The Pulse of New York. Mr. Long is well known throughout the country as one of the principal "Tourists." As the dramatic season is virtually over, I lay aside my credentials and quill and read the work of my fellow-correspondents.

STEUBENVILLE.
Opera House (W. McD. Miller, manager): Jumbo Davis, 19th. Emmet was here 23d. Every seat in the house was taken in less than two hours. This was his first visit to our city, and it is safe to say that he will come again.

PENNSYLVANIA.

PITTSBURG.
Opera House (John A. Ellsler, manager): John P. Smith's Comedy co. in Between Two Fires played the past week to only fair business. There is nothing in the farce to recommend it to any special notice. The co. contains some good individual performers, but the piece did not admit of any display of talent. Harry Ellsler's benefit 23d was well attended and a goodly sum was realized for the festive Harry. Jumbo Davis, 26th; attaches' benefit, 30th.
Library Hall (Fred. A. Parke, manager): Callender's Colored Minstrels closed a good week's business 24th. The co. is a very strong one of its kind and the entertainment offered was highly enjoyable throughout. The house remains closed until June 2, when the Fay Templeton Opera co. comes for one week.
Academy (H. W. Williams, manager): The Rentz-Santley Burlesque co. came 19th and played the week to fair business. Second engagement this season for this co. A new burlesque entitled Don Jose, the Masher, has been added to the repertoire, and it proved a good substitute for The Daughter's Banker. Koster and Bial's comb 26th, one week, to close the season. House will then remain closed until September.
Harris' Museum (P. Harris, manager): This house still retains its reputation for doing a large weekly business. Last week was no exception to the rule, for the auditorium was well filled nightly. The entertainments are worthy the liberal patronage bestowed.
Sixth Street Museum (R. S. Robinson, manager): A fair business was done last week. De Esta Brothers' Humpty Dumpty and Novelty co. 26th.
Items: Buffalo Bill's Wild West Show will exhibit on the Exposition grounds, this city, June 2 to 7.—A testimonial benefit concert has been tendered Professor Carl Retter, of this city, by a number of our most prominent citizens. The affair will take place at the Fifth Avenue Market Hall June 24. Materna, Winkelmann, Scaria, Nilsson and Thomas' entire orchestra have been engaged.—W. A. Lavelle, of this city, has joined the Bandmann co.—The Academy will close its doors for the season after next week.—The attaches of the Opera House will have a benefit 30th.—Four thousand passes to the Sixth Street Museum were stolen from the box-office of that place of amusement last week. No clue has as yet been obtained to the perpetrators of the deed.

HARRISBURG.
Opera House (Markley and Till, managers): Flora Moore's Bunch of Keys co. played to fair business 19th and gave satisfaction. This was a return engagement. There being no future engagements announced, it's fair to presume that the season is closed.

READING.
Academy of Music (John D. Mishler, manager): John M. Stephen and Mrs. Henry Bach gave dramatic recitations to a large, well-pleased and select audience, 28th. Flora Moore's Bunch of Keys co. appeared before a large house. The play was very laughable, but some of the specialties tiresome.
Grand Opera House (George M. Miller, manager): The Warm Springs and Modoc Indian entertainment closed on the 26th, having had three weeks of large business.

SCRANTON.
Academy of Music (C. H. Lindsay, manager): The Bunch of Keys co. played to good business 23d. Flora Moore was the bright particular attraction, and was well supported.

BRADFORD.
Gem Theatre (M. J. Cain, proprietor): New arrivals for 26th: Ricketts Brothers, La Petite Kittie, Leslie and Wilson, Carrie Belmont, Mollie Wilson, Fannie Lewis, Ella Love, Nellie Erne, Mollie Seymour and Lydia Lizardo.

LANCASTER.
Fulton Opera House (B. Yecker, proprietor): Bunch of Keys to an excellent house 20th. Peck's Bad Boy to light business 24th.

BETHLEHEM.
Grand Opera House (C. F. Smith, manager): The concert under the auspices of the Wetzingauen's Glee Club of South Bethlehem, 22d, was by far the best ever given by amateurs in this vicinity, and the house was fairly packed. It has been conceded by good judges that the performance surpassed many of those given by so-called theatrical and operatic troupes that visited our town during the past season. The entertainment was under the management and direction of A. Leffingwell, a musician of rare ability, late of a Boston musical institution. He is still a young man, but there lies before him a future of great popularity.
Items: After the fulfillment of a three nights' engagement at Rochester, N. Y., 19th, 20th and 21st, Minnie Hauk and her manager, E. H. Wartegg, returned to Bethlehem, where they joined the former's mother, who has been spending a short season here. Mme. Hauk is partial to the scenery of this part of the country, and compares it to that most popular in the mountains of Switzerland, Austria, etc. On the 25th Manager Wartegg leased the steamer *Lotta* (named after the well-known actress), and in company with his wife, Minnie Hauk, the latter's mother and maid, and THE MIRROR correspondent, made several trips up and down the Lehigh River. A most enjoyable time was had, judging from the comments of the party. On the evening of the 26th the Minnie Hauk party left for New York, whence they sail for Europe 31st.—The amusement season has closed here.

HONESDALE.
New Opera House (W. J. Silvermore, manager): Seating capacity enlarged. Will be open all Summer.
Arena: O'Brien's Six Shows exhibited 23d to very large crowds. Every seat taken both afternoon and night and every inch of standing-room. Great many who visited Barnum's and Forepaugh's at Scranton say that O'Brien's ring show was the best. And I'm one of the great many. The riding of Mollie Brown and Signor Lowanton and the act of Carl Brothers were much admired. Sam Long, an old-time favorite, came in for liberal share of applause. O'Brien can always rely on big crowds when he visits Honesdale. This circus carries a tough gang. No wonder it is so often in hot water. The management should get rid of the short-change sharks.

WILKESBARRE.
Music Hall (M. H. Burgunder, manager): Bunch of Keys, 22d. First-class entertainment to crowded house. Our dramatic season is now closed.

NEWCASTLE.
Opera House (R. M. Allen, manager): J. K. Emmet, 21st, drew a large house in Fritz in Ireland, and everybody was disappointed. The Horseshoe Four co. have the house to-night, 29th, but will not draw big on account of the hot weather.
Items: The season is about closed here. Jack N. Rowell, late of Theatre Comique, Trenton, now at the Criterion, Chicago, is in town.—D. H. Matthews, late of this town, has taken up his abode at Chicago, and will go in advance of the Spanish Students.

TITUSVILLE.
Academy of Music (H. W. Barnsdall, manager): Horseshoe Four Novelty co. to a fair house, 21st. Some of the singing was very good. The specialties of Young Hercules were very much applauded and enjoyed.

WILLIAMSPORT.
Academy of Music (William G. Elliot, proprietor): The Palmer-Daly Vacation co. was to have closed the Academy season 19th, but failed to materialize.
Personal: The past season has been creditable to Mr. Elliott's management. We have had the best attractions, and in sufficient quantity. I congratulate Manager Elliott on his success. The Academy will be enlarged and remodelled, and new scenery and a handsome drop-curtain provided.

RHODE ISLAND.

PROVIDENCE.
Low's Grand Opera House (William H. Low, proprietor): On the 30th the Brownson Lyceum Club will give two entertainments, producing Felix O'Callaghan, The People's Lawyer and Delicate Ground. This house is to be opened for the Summer season as the People's Theatre, under the management of E. F. Pursell, who will produce standard comedies and drama. Monday and Tuesday evenings, Enoch Arden will be given. Popular prices are advertised, ten, fifteen and twenty-five cents.
Theatre Comique (Hopkins and Morrow, managers): Gives us for attractions The Irish Four (Webster, Sheehan, Brock, Ryan), Carl Herty, the Durel; Twin Sisters, the Vivian Sisters, Mollie Wilson, Stanley and Conway, Healey and Saunders. Departures: The Jackleys, Beane and Gilday, Murphy and Mack, Saville and De Forrest and the Geary Sisters.
Sans Souci Garden (W. E. White, manager): The Guv'nor, by the Boston Museum co., will be the attraction. Baird's Minstrels closed a very satisfactory engagement Saturday night, having played to big business the entire week.
Items: At Drew's Dime Museum will be seen Lucia Zarate, the Camel Child, the Philadelphia Minstrels, Seaman and Girard, Lord and Lovely, De Witt and Kerwin, the Liliputian Orchestra and Marco and Lewis. Departures: Emory and Russell, the Sherwood Children, Frank Clayton, Fanny Knight, Somers and Waters and Charlie Johnson.—Frederics, the illusionist, came to grief at Low's last Thursday night.

NEWPORT.
Bull's Opera House (Henry Bull, Jr., manager): The Boston Museum co. presented Claire; or, Mates and Checkmates, in a very fine manner 21st, to a fair but very appreciative audience. The dramatic season has come to a close. It has been a very prosperous one in all respects.
Debut: Miss Charlotte Wayland, who will make her debut at the Union Square Theatre in the Autumn, in Storm-Beaten, quite delighted her many friends in Newport by the artistic manner in which she put upon an amateur stage, for a local charity, the pretty Irish drama of Kathleen Mavourneen. The little theatre—the appointments of which would not have discredited the Newport Opera House, and which were all superintended by the young manager-actress of nineteen—was crowded to its utmost capacity at each of the four representations. It was universally conceded that the clever little Newport girl will develop into a theatrical star. Miss Wayland's sweet, unaffected manners and refined, intellectual appearance strike all who come in contact with her, and she has made warm friends of many prominent and influential persons in Newport and Boston, who are watching her career with interest.

TEXAS.

FORT WORTH.
Our opera house has changed hands. Mrs. Charles Benton, of Dallas, has become lessee. Do not know what caused Manager Elser to retire. Manager Elser deserves the thanks of the public for the manner in which he has given them amusements this season. We have had a little of everything, and he has had many obstacles to overcome incident to the opening of a new house. I trust that the new management will get its full share of public patronage.

SAN ANTONIO.
Professor Doepp, the manager of our late Musical Festival, who incurred severe newspaper criticisms by leaving town with his bills unsettled, of which a full account was published in THE MIRROR a few weeks ago, has returned and accepted a position as travelling salesman for a music house. He proposes to devote $5 per month of his salary to the liquidation of his accounts until all are paid. Several of the citizens, through a card in the local papers, have expressed confidence in his good intentions.

UTAH.

SALT LAKE CITY.
Walker Opera House (John Maguire, manager): Daniel E. Bandmann, supported by Louise Beaudet, presented Narcisse 14th; Romeo and Juliet 15th; Hamlet 16th, East Lynne (matinee 16th) and Richard III. 17th. The houses were light during the entire engagement. How Bandmann can expect people to accept Miss Beaudet as an actress is a mystery. Vera Vernay is the much better of the two. Her rendition of Romeo was especially good. George S. Knight returned for one night only and presented Baron Rudolph 19th to a good house. But for the inclement weather the house would no doubt have been packed.
Salt Lake Theatre (Caine and Clawson, managers): Leavitt's Gigantean Minstrels returned 17th and played matinee and evening to poor houses. They were minus Ellwood and Bobby Newcomb, the best of the lot. By the way, why was Cool Burgess' lithos and name used here so persistently? Leavitt well knows that a deceit is being practised on the public. If he wishes to keep the good will of this section he will have to mend his deceitful ways.
Item: Kelly and O'Brien Comedy co. were billed to appear 19th and 20th, but for some reason the engagement has been definitely postponed.
Arena: W. W. Cole's Circus billed for June 10 and 11.

WEST VIRGINIA.

WHEELING.
Opera House (W. S. Foose, manager): Jumbo Davis appeared 20th. His vulgar display of diamonds attracted the usual attention. J. K. Emmet appeared 22d, first time in several years, and was greeted by a packed house. Blind Tom is booked for June 3.

WISCONSIN.

MILWAUKEE.
Grand Opera House: Another light week in matters of dramatic interest has just passed. Mattie Vickers closed a very successful engagement of four nights, 18th, after which the house remained closed until 22d, when The Rajah was presented for the first time in Milwaukee to a comfortably filled house. The piece was excellently mounted, as is usual at the Grand, and the co. was all that could be desired. Mr. Pitt, as the tutor, at times the finished actor, though he is if anything a little weak in his love scenes. Miss Burroughs who took Miss Reaves' place, as Gladys carried the part in a very creditable manner. She is a very handsome woman. Miss Elmore as Emilia was not a success. As a member of Rice's Surprise Party she made quite a deserved reputation as a clever burlesque actress, and the manner and style acquired in that line of business cling to her. Frank Losee as Cragin, has little to do, but did that little, as he does everything, well. Mr. Losee joined the co. in Joliet on Monday last, taking the place of Dominick Murray. And last, but by no means least, Buttons' He convulsed the house. All things considered, he is the best in the cast. The other parts were well carried.
Academy of Music: Sam E. Ryan presented A Citizen of the United States to poor houses, with a poor co., opening 18th, the engagement lasted until the evening of 18th. This house was closed until the evening of the 19th, when Sid. C. France appeared in Marked for Life.
Items: Stanley's popular little variety theatre still continues to do as big business, with the usual variety bill.—Great preparations are being made for the musical festival, which takes place in June, at the Exposition Building, in which Materna, Winkelmann and Scaria, assisted by Theodore Thomas' orchestra will make their first appearance in Milwaukee. Standing boards are being put in place, seats arranged, and everything is being done to make the festival a success.—Sawtelle's big street show will give two performances at Schlitz's Park on the 29th.—Cal Wagner's minstrels return to the Grand, on the 29th, for two performances.—George C. Milo will appear at the Grand on a round of Shakespearean plays, opening June 12th.—It is rumored that a Chicago capitalist has offered to build a new theatre in Chicago for Harry Deakin, but nothing definite has been learned up to date.

JANESVILLE.
Myers' Opera House (C. E. Moseley, manager): Mattie Vickers gave a very satisfactory entertainment, 22d. Notwithstanding this was the 2d co. that had been here in nearly two weeks, the business was very light. Cal Wagner's Minstrels gave a fair show to good business, 24th. Leon and Cushman, June 5; Thomas W. Keene, 7th; Dickson's Sketch Club, 12th and 13th.

PORTAGE.
Dullaghan's Opera House (James Dullaghan, manager): Stewart Wykehouse Concert co., 19th, to good audience. Excellent satisfaction. Miss Brown, the elocutionist, deserves particular mention. George C. Milo in Hamlet or Richelieu, 30th.

OSHKOSH.
Turner Hall (A. Von Kaas, manager): As tired a rep as it has been our misfortune to see, played A Tapper's Daughter, 17th, and on the 19th had the assurance to attempt The Child Stealer. Fair business both nights.
Opera House (R. L. Marsh, manager): Mattie Vickers in Jacquine, to fair house, 19th. The people here were not acquainted with this little charmer, or they would have greeted her with a crowd. The Ladies Speak at Last, followed by Mags Diversion, was given by amateur talent, 23d, for the benefit of the young ladies of the Congregational Church. Every reserved seat was sold.

WYOMING.

LARAMIE CITY.
Holliday's Opera House (J. W. Stryker, manager): This house was formally opened 12th by the Bandmann-Beaudet co., which occasion was taken advantage of by our people to tender a testimonial benefit to its enterprising builder and owner, Hon. W. H. Holliday. The co. played Narcisse, 12th, and Romeo and Juliet for matinee, 13th, The Woman of the People in the evening. Full houses greeted each performance, and a handsome sum was realized, many seats being sold for as high as $25. This theatre is one of the most commodious and complete west of the Missouri. The building has a frontage of 72 feet, and a depth of 132, and stands 60 feet in height. The lower floor and basement is devoted to storerooms, while the remainder of the structure is occupied by the Opera House proper and necessary apartments. The auditorium is 70x70, and consists of dress-circle and parquet—no gallery is as yet needed—being furnished with the latest improved opera chairs. The ceiling is 36 feet in height, and will soon be elegantly frescoed. The stage is 36 feet deep and 70 feet wide, the proscenium opening being 30 feet wide and 29 feet high. Above the stage is built a rigging-loft capable of working the largest scenes. It is supplied with a full set of flats—eighteen in number and elegantly painted. The drop-curtain is a beauty, representing the Bay of Naples at sunset, in a large medallion in the centre, while crimson curtains gracefully drape on either side above large vases of flowers. The stage machinery is all of the most complete character. Commodious dressing-rooms to the number of seven are handsomely fitted up. A fine Weber grand piano is part of the orchestral furnishing. In fact every detail looking to convenience and comfort has been secured, and Laramie can now boast of a house equal in many respects to that of the metropolis. The raised floor of the parquet is laid in sections, which can easily be removed for dancing purposes, which, with the stage, will afford room for a hundred couples. The cost of the building and its furnishings has been about $55,000. H. W. Barbour had supervision of the stage appointments, and Messrs. Sosman and Landis, of Chicago, furnished the stage decorations. J. W. Stryker will have the management of the house. With the accommodations we can now offer, a new era dawns in the theatrical history of Laramie, as a better class of cos. will hereafter undoubtedly visit us.

CHEYENNE.
Cheyenne Opera House (D. C. Rhodes, manager): M. B. Leavitt Minstrels, 20th, gave a poor performance to a small house. N. C. Goodwin and co. in Confusion, 21st, to a $550 house. A very well pleased audience.

CANADA.

MONTREAL.
Academy of Music (Henry Thomas, manager): Stranglers of Paris, 19th, week. Dore Davidson's make-up as Jagon was particularly good. The play itself has very few redeeming qualities, and the co. on the whole was weak. Business poor.
Crystal Palace Opera House: This new place of amusement opened Saturday afternoon in Iolanthe to a full house. The performance was in every way satisfactory. The stage settings were far better than expected. Janet Edmondson sang Phillis well, and Signor Brocolini was a satisfactory Strephon. Taking everything into consideration, Mr. Barnet's scheme ought to prove a big success.

ST. CATHARINES.
St. Catharines Theatre (H. G. Hunt, manager): Brooks and Dickson's In the Ranks co., 19th, 20th. Large audience first night; only fair second. The Hanlons, in Voyage en Suisse, drew a crowded house 22d. This unique entertainment was highly satisfactory.

TORONTO.
Grand Opera House (O. B. Sheppard, manager): M. B. Curtis, in Sam'l of Posen, made his first appearance as a star in this city, 21st, before a good-sized audience. The play, while not calling for any special mention, gives Mr. Curtis plenty of scope to display his ability as a character actor. Business continued good during the engagement, the two performances on 24th (Queen's Birthday) being crowded. In the Ranks opens a week's engagement to-night (26th). If the weather does not become too warm business will probably be large, as the play has been largely advertised. Tony Pastor is booked for June 2 and 3.
Items: The Trebelli-Bettini Concert co. appeared at Horticultural Pavilion, 19th, to a large and appreciative audience.—Mr. Curtis met quite a number of old friends during his stay.—The *Mail* newspaper building, one of the most magnificent and complete of its kind on the continent, was partly destroyed by fire on Saturday morning.

HALIFAX.
Academy of Music (H. F. Clarke, manager): John A. Stevens, June 2, week; Howorth's Hibernicon 12th, 13th and 14th; Harkins' Dramatic co. 16th, week.
Lyceum (Robert Clancy, agent): Jerry Cohan in The Molly Maguires and The Owls of New York has been drawing crowded houses during the past two weeks at cheap prices. A variety olio by Jerry Cohan, Helen Cohan, John Phillips, Larry Howard, Al Denier, and Nina Bach preceded the dramas. Departures 24th: Larry Howard, Al Denier. New faces 26th: Jennie Belmont, Lucy Arnett, Reynolds and Arnold, Ainsley Brothers, George Leslie.

OTTAWA.
Grand Opera House (John Ferguson, manager): Denman Thompson filled the house to overflowing 23d and 24th. The inimitable Den kept the audience convulsed. He was ably supported. His orchestra is decidedly superior to any heard here in some time, and is a feature of the entertainment.

BROCKVILLE.
Opera House (George T. Fulford, manager): Denman Thompson played to a $500 house 22d.

LONDON.
Grand Opera House (J. M. Lathrop, manager): The Hanlon Brothers opened a two nights' engagement 19th to fair houses. The Brothers caused considerable laughter. Their play is very funny. In the Ranks came 23d and 24th, with matinee 24th, to good business. The audience appeared well pleased with the performance. Levit scenery is the principal feature.

HAMILTON.
Grand Opera House (J. R. Spackman, manager): In the Ranks created a very favorable impression 22d and 23d. The stage was not large enough to allow the use of the scenery, but even with the stock sets it was all that could be desired. That very courteous gentleman, Mr. Dickson (of Brooks and Dickson), showed your correspondent much kindness. The Hanlons presented their Voyage en Suisse 20th for the first time in this city to very fair business. There were few present who did not feel, "We want to see you here again." Mr. Cook, proprietor of the Franklin House, have treated the stranded Skiff and Gaylord co. very nicely, seeing they had no claim on him. He boarded them free several days.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.
AUGUSTIN DALY'S COMPANY: Brooklyn, 26, week; Chicago, June 2, four weeks; thence to London.
BUNCH OF KEYS (Frank Sanger, manager): San Francisco, June 2, four weeks.
BOSTON THEATRE CO. (Jalma): Boston, 3, four weeks.

[illegible] Museum Co.: Providence, 26, week; Worcester, June 2, week.
Barry and Fay: N. Y. City, 26, two weeks—close.
[illegible] Two Johns Co. (John F. Smith, manager): Philadelphia, 26, week.
[illegible] and Farron (L. E. Wood, manager): Cleveland, 26, week; Buffalo, June 2 to 5; Rochester, 6, 7.
C. A. Gardner: Peoria, Ill., 29; Aurora, 30; Braidwood, 31; Chicago, June 2, week.
[illegible]'s Daughter Co.: Brooklyn, 26, week; Asbury Park, N. J., June 5; Red Bank, 6; Keyport, 7.
[illegible]: Wichita, Kas., 29, 30; Newton, 31; Denver, June 2, week.
C. L. Davis: Pittsburg, 26, week; N. Y. City, June 2.
Devil's Auction (Frank Gardner, manager): N. Y. City, 26, week—close.
[illegible]: Des Moines, Ia., 28, 29; Cedar Rapids, 30; Muscatine, 31; Janesville, Wis., June 12, 13.
[illegible]: Helena, Mont., 28, 29, 30, 31.
[illegible]: Plattsburg, N. Y., 29; St. Albans, 30; Montpelier, 31; Burlington, June 2; Rutland, 3; Bellows Falls, 4; Gardner, Mass., 5; Greenfield, 6; Keene, N. H., 7.
[illegible]'s Uncle Tom Co.: Jamestown, N. Y., June 7.
E. A. Sothern Comedy Co.: N. Y. City, 26, week.
[illegible] (Sheridan Corbyn, manager): Chicago, 26, week.
[illegible]: Manchester, N. H., 29; Fitchburg, Mass., 30; Milford, 31; Providence, June 2, week; Worcester, 9, week; Boston, 16, week; Springfield, 23, week; Rochester, 30, week.
George C. Miln: Dubuque, Ia., 29; McGregor, 30; Portage, Wis., 31; Berlin, June 2; Wausau, 3; Appleton, 4; Green Bay, 5; Oshkosh, 7; Fond du Lac, 9; Ripon, 10; Sheboygan, 11; Milwaukee, June 12, 13, 14.
[illegible] Co.: San Francisco, 26, week.
Gus Williams (J. H. Robb, manager): N. Y. City, 26—indefinite engagement.
George S. Fortescue (Well-Fed-Dora): N. Y. City 19, three weeks.
[illegible] (John G. Magle, manager): Montreal, 26, week—close.
Harrigan and Hart: Brooklyn, June 2, two weeks—close.
Hearts of Oak (James A. Herne, manager): Ogden, Utah, 29; San Francisco, June 2.
Haverly's Strategists: Pendleton, Mont., 22; Walla Walla, Wash. Terr., 22, 23; Waitsburg, 26; Sprague, 27; Cheney, 28; Spokane, 29, 30, 31; Missoula, June 2; Helena, 3; Bozeman, 4; Miles City, 5; Bismarck, 6, 7.
Henderson's Co.: Chicago, 19, two weeks.
Hemmings-Loughlay Co.: Boston, May 19, five weeks.
In the Ranks Co.: Toronto, 26, week; San Francisco, June 9, six weeks.
John T. Raymond (Ariel N. Barney, business mgr.): St. Paul, 29, 30, 31; Stillwater, June 2; Lacrosse, Wis., 3; Portage; Milwaukee, 5, 6, 7.
J. B. Studley: Newark, 26, week.
James O'Neill (Monte Cristo): Chicago, 26, week—close.
J. K. Emmet: Columbus, O., 29; Dayton, 30; Springfield, 31; Lima, June 2; Ft. Wayne, Ind., 3; Jackson, Mich., 4; Adrian, 5; Coldwater, 6; Kalamazoo, 7; Muskegon, 9; Grand Rapids, 10; Lansing, 11; Toledo, O., 12; Detroit, 13, 14.
John A. Stevens: Boston, 26, week; St. John, N. B., June 2, 3, 4; Halifax, N. S., 5, 6, 7.
J. Z. Little (E. P. Simpson, agent): Independence, Ia., 29; McGregor, 30; Lacrosse, Wis., 31.
Jennie Calef: Lock Haven, Pa., 30.
Kiralfys' Excelsior: Chicago, June 2, six weeks.
Knights (Mr. and Mrs. George S.): Columbus, 29; Omaha, 30; Council Bluffs, 31; St. Paul, June 2, 3, 4; Minneapolis, 5, 6, 7; Winnipeg, 9, week.
Kate Claxton: N. Y. City, 26, week.
Louise Pomeroy: Los Angeles, Cal., June 2.
Lester Wallack: Brooklyn, 26, week.
Lewis Morrison: Chicago, June 2, four weeks.
Leon-Cushman Co.: Chicago, 26, week; Oshkosh, Wis., June 3; Janesville, 4.
Lizzie Evans: N. Y. City, 19, two weeks.
Lizzie Harold: Philadelphia, 26, week; Boston June 2, week.
Mestayer-Barton Co. (Wanted—A Partner): Williamsburg, 26, week; Boston, June 2, two weeks.
Maude Atkinson Co.: Webster City, Ia., 26, week; Mason City, June 2, week; Mankato, Minn., 9, week.
Margaret Mather (J. M. Hill, manager): Rutland, Vt., 29; Burlington, 30; St. Albans, 31.
Mrs. Langtry (Charles Mendum, manager): Topeka, Kas., 29; St. Joe, Mo., 30; Omaha, 31; Denver, June 2, week; Cheyenne, 9; Salt Lake, 10, 11, 12; San Francisco, 16, two weeks.
Mugg's Landing Co.: Freehold, N. J., 29, 30; Trenton, 31.
Mattie Vickers: Mt. Pleasant, Ia., 29; Oskaloosa, 30, 31; Des Moines, June 2; Marshalltown, 3; Iowa City, 4; Davenport, 5; Cedar Rapids, 6, 7; Waterloo, 9; Cedar Falls, 10; Dubuque, 11; Lacrosse, Wis., 12; Winona, Minn., 13; Red Wing, 14; St. Paul, 16, 17, 18; Minneapolis, 19, 20, 21.
Nobody's Claim Co. No. 1 (J. S. Alexander, manager): Pittsburg, 26, week—close.
N. C. Goodwin: San Francisco, May 26, three weeks.
Olive Forbes Co.: Renova, Pa., 29; Lock Haven, 30; Tyrone, 31.
Only a Farmer's Daughter and Only a Woman's Heart Cos. (Consolidated): Canton, N. Y., 28, 29; Ogdensburg, 30, 31; Malone, June 2, 3; Plattsburg, 4, 5; Port Henry, 6, 7.
Planter's Wife Co.: Canandaigua, N. Y., 30; Pottsville, Pa., June 4; Newburyport, Mass., 7; Providence, 9, week.
Peck's Bad Boy Co. No. 2: Boston, 26, three weeks; Philadelphia, June 16, week; N. Y. City, 23, week; Providence, 30, week.
Peck's Bad Boy Co. No. 3: Pottsville, Pa., 30.
Queen's Evidence Co.: Philadelphia, 26, week.
Rajah Co.: Minneapolis, 29, 30, 31; Des Moines, Ia., June 2; Council Bluffs, 3; Omaha, Neb., 4; St. Joe, Mo., 5; Kansas City, 6, 7; Colorado Springs, 9; Pueblo, 10, 11; Leadville, 12, 13, 14; Denver, 16, week; Salt Lake, 23, week; San Francisco, 30, two weeks; July 14, 15, travel; Astoria, 16; Portland, Ore., 17, 18, 19.
Rhea (Arthur B. Chase, manager): Los Angeles, Cal., 26, week.
Rice's Surprise Party: Portland, Ore., June 2, week.
Romany Rye No. 2: Elmira, N. Y., 28, 29; Amsterdam, 30, 31—close.
Sol Smith Russell: Boston, 26, week.
Stranglers of Paris: N. Y. City, June 2, week.
Tennyson-Henshaw Co.: Davenport, Ia., 30, 31.
T. W. Keene (W. R. Hayden, manager): Oshkosh, Wis., 30; Eau Claire, 31; Lacrosse, June 2; Madison, 3; Fond du Lac, 4; Appleton, 5; Green Bay, 6; Janesville, 7.
Tavernier Comedy Co.: Charlottetown, P. E. I., 28 to 31; Pictou, N. S., June 2; Antigonish, 3; North Sydney, Cape Breton, 5 to 12; Antigonish, N. S., 14; New Glasgow, 16; Londonderry, 17; Sackville, N. B., 18; Richibucto, 19; Newcastle, 20, 21; Chatham, 23, 24, Sussex, 26; Fredericton, 27, 28; Houlton, Me., 30, week.
Wallack's Lady Clare Co.: Boston, 26, two weeks.
W. E. Sheridan: San Francisco, April 21—indefinite season.
Whitecar-Harkins Co.: Halifax, N. S., June 16, week.
Young Mrs. Winthrop Co.: Denver, 26, week; Leadville, June 2, 3, 4; Pueblo, 5; Colorado Springs, 7; Greeley, 9; Ft. Collins, 10; Cheyenne, 11; Omaha, 13, 14.

OPERA AND CONCERT COMPANIES.

Bijou Opera Co. (Orpheus and Eurydice): Milwaukee, 26, week.
Bennett-Moulton Comic Opera Albany, 26, week.
Boston Ideal Opera Co.: Washington, 26, week; Easton, Pa., June 3.
Comic Mastermakers: Bangor, Me., June 7.
Donavin's Tennesseeans: Susquehanna, Pa., 29; Great Bend, 30; New Milford, 31; Montrose, June 2, 3; Tunkhannock, 4; Towanda, 5; Athens, 6.
Emma Steiner's Cyclones: Newark, N. J., June 2, week.
Fay Templeton: Washington, 26, week; Pittsburg, June 2, week; Dayton, O., 16, week.
Ford's Opera Co.: St. Louis, June 2—Summer season.
Grau's English Opera Co.: Brooklyn, 26—indefinite season.
Hyers' Colored Comic Opera Co.: Hutchinson, Kas., 28, 29; Sterling, 30, 31; Lyons, June 2, 3; Great Bend, 4, 5; Dodge City, 9, 10.
Hess Opera Co.: Zacatecas, Mexico, 26, two weeks; San Luis Potosi, June 9, one month; Aguas Calientes, July 7, one week; Guadalajara, 14, one month.
McCaull's Falka Co.: N. Y. City (Casino), 14—indefinite season.
McCaull's Merry War Co.: Chicago, 12, three weeks; Buffalo, June 2, week.
McGibeny Family: Detroit June 2, week.
Nuendorff Opera Co.: Philadelphia, 12, two weeks; Chicago, June 2, four weeks; St. Paul, Minn., 23, 25; July 1, 2; Minneapolis, 3, 4, 5; Chicago, 6, one week; Milwaukee, 13, one week.
Queen's Lace Handkerchief Co.: Brooklyn, 26, six weeks.
Wilbur Opera Co.: Mansfield, O., 29; Zanesville, 30; Akron, 31; Cleveland, June 2, nine weeks; Buffalo, August 4, two weeks.

MINSTREL COMPANIES.

Barlow-Wilson: Gloversville, N. Y., 29; Boston, June 2, two weeks.
Baird's Mammoth (Eastern): Worcester, Mass., 26, week; Rochester, June 2, week; Buffalo, 9, week.
Cal Wagner's: Stevens Point, Wis., 29; Eau Claire, 30; Stillwater, Minn., 31; Minneapolis, June 2, 3, 4; St. Paul, 5, 6, 7.
Callender's Colored: Grand Rapids, Mich., 30; Kalamazoo, 31; Chicago, June 2, week.
Duprez and Benedict's: Paterson, N. J., 29; Newark, 30; Red Bank, 31.
Hi Henry's: Brainerd, Minn., 29; Duluth, 30, 31; Milwaukee, June 6, 7, 8.

Thatcher, Primrose and West's: Chicago, May 26, two weeks.

VARIETY COMPANIES.

Castle's Celebrities: New York City, 26, two weeks.
Dayton's Allied Attractions: Philadelphia, 26, week; Ogden, Utah, June 12; Reno, Nev., 14; Carson City, 15; Virginia City, 16, 17.
Dan Sully: Philadelphia, June 2, week.
Evans, Bryant and Hoey's Meteors: San Francisco, 19, two weeks; San Jose, June 2, 3; Stockton, 4, 5; Sacramento, 6, 7, 8; San Francisco, 10, week.
Joe Sprague's Bunsomies: Philadelphia, 26, week; Newark, N. J., June 2, week; N. Y. City, 9, six weeks.
Kernell and Bell's Co.: Pittsburg, 26, week.
M. B. Leavitt's Rentz-Santley Co.: Chicago, 26, week.
Our Summer Boarders: Dunkirk, N. Y., 31; Buffalo, June 2, week.
Stephenson's Co.: Philadelphia, 26, week.
Tony Pastor's Co.: Poughkeepsie, N. Y., 26; Amsterdam, 27; Utica, 28; Syracuse, 29; Buffalo, 30, 31; Toronto, June 2, 3; Rochester, 4; Bradford, Pa., 5; Cleveland, 6, 7; Chicago, 9, week; Milwaukee, 16; St. Paul, 17, 18; Minneapolis, 19, 20, 21.

MISCELLANEOUS.

Blind Tom: Wheeling, W. Va., June 5.
Bunnell's Museum of Art: Troy, N. Y., May 26, two weeks.
Cromwell's Art Entertainment: Buffalo, 26, week.
Howarth's Hibernica: Halifax, N. S., June 12, 13, 14.
Tony Denier's Humpty Dumpty: St. Louis, 26, week; Louisiana, Mo., June 2.
Ward Scenic Illusions: Harrisburg, 19, two weeks.

CIRCUSES.

Adam Forepaugh's: Battle Creek, Mich., 29; Jackson, 30; Ann Arbor, 31; Detroit, June 2; Port Huron, 3; Pontiac, 4; Flint, 5; Bay City, 6; E. Saginaw, 7; Lansing, 9; Ionia, 10; Grand Rapids, 11; Big Rapids, 12; Muskegon, 13; St. Joseph, 14; Chicago, 16, ten days.
Burr Robbins': U. Sandusky, O., 29; Delphos, 30; Van Wert, 31; Lima, June 2; Findlay, 3; Fostoria, 4; Fremont, 5.
Barrett's: Grand Rapids, Mich., 29; Muskegon, 30; St. Joseph, 31; Joliet, Ill., June 2; Lasalle, 3; Geneseo, 5; Council Bluffs, Ia., July 4.
Buffalo Bill Wild West Show: Dayton, O., 28, 29; Columbus, 30, 31; Pittsburg, June 2, week; Lancaster, Pa., 9, 10; Reading, 11, 12; Waverly, N. J., 13, 14; N. Y. City, 16.
Barnum's: Kingston, N. Y., 29; Albany, 30; Pittsfield, Mass., 31; Danbury, Ct., June 2; Bridgeport, 3; Waterbury, 4; New Haven, 5; Hartford, 6; Holyoke, Mass., 7; Springfield, 9; Worcester, 10; Providence, R. I., 11; Fitchburg, 12; Saratoga, N. Y., 14; Troy, 15; Amsterdam, 16; Utica, 17; Rome, 18; Watertown, 19; Oswego, 21; Syracuse, 22; Cortland, 23; Binghamton, 24; Elmira, 25; Ithaca, 26; Lyons, 28; Auburn, 29; Canandaigua, 30; Rochester, 31; Lockport, August 1.
Cole's: Leadville, Col., 29; Canyon City, 30; Pueblo, 31; Colorado Springs, June 2; Georgetown, 3; Central City, 4; Golden, 5; Boulder, 6; Laramie, 7; Evanston, 9; Salt Lake, 10, 11; Nephi, 12; Provo, 13; Ogden, 14.
Doris: Warrensburg, Mo., 29; Pleasant Hill, 30; Independence, 31; Washington, Kan., June 2; Beloit, Wis., 3; Mankato, 5; Concordia, 6; Frankfort, 7; Hiawatha, 9.
Delavan-Adams-Palmer Show: Meriden, Ct., 26, week; New Haven, June 2; Hartford, 9, week.
F. A. Robbins': Meriden Ct., 29; Middletown, 30; New Britain, 31; Newburyport, June 12.
John Robinson's: Washington, Pa., June 12; Wellsburg, O., 14; Urichsville, 15; Coshocton, 16; Newark, 17; London, 19; Urbana, 20; Paris, Ky., 21; Covington, 22; Greenville, 23; Cambridge City, Ind., 24.
O'Brien's: Oneida, N. Y., 29; Fulton, June 2; Oswego, 3; Watertown 6.
Prof. Geo. Bartholomew's Equine Paradox: Worcester, 26, week; Boston, June 2, two weeks; Waltham, 16, week; Lawrence, 23, week; Manchester, N. H., 30, week.
Ringling Bros.': Bellemont, Minn., 23; Darlington, 30; Shullsburg, 31; Des Moines, June 2; Iowa City, 4; Guinton, 6.
Sells Brothers': Maysville, Mo., 29; Bradford, Ia., 30; Creston, 31; Des Moines, June 2; Newton, 3; Iowa City, 4; Cedar Rapids, 5; Vinton, 6; Waterloo, 7; Minneapolis, 9, 10.
Thayer's: Howard City, Ill., 29.

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TELEGRAPHIC NEWS.

Frank Mayo's Nordeck a Success.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, May 28.—Frank Mayo's new play, Nordeck, was an instantaneous success, and is drawing large houses nightly at Haverly's. The full cast and plot is given in my regular correspondence. The play is a strong and interesting work. In Waldemar Nordeck Mr. Mayo found excellent opportunities, of which he took full advantage. His earnest work was spurred by unstinted applause. The Princess Zulieski, a very responsible rôle, was admirably played by Henrietta Vaders. She divided the plaudits with Mr. Mayo. The weakest spot in the cast was the Countess Wanda of Laura Don—and of this lady so much had been expected. Frederick Paulding's Zulieski (half-brother to Waldemar) was finely acted. The cast throughout was a strong one—with the exception noted. Barton Hill, Edwin Varrey and Owen Fawcett were all successful in the characters assumed. Matt Morgan designed the costumes, Pettord painted the scenery, and Robert Stoepel composed the incidental music.

Colonel Wood's Museum venture has proved a disastrous failure—indeed, it was such from the start. It was run by a committee of business men, who knew little of the details of amusement enterprises, and Col. Wood was only nominally at the head of the concern. The projectors of the scheme expected the place to open with a boom on its ante-fire reputation and then intended to unload their stock; but the expected boom did not accompany the open'ng, and the stock has been tumbling for weeks. It is now settled that Manager William Emmett, who was turned out of the old Olympic to furnish an auditorium for the Museum, will again take possession of the theatre, and open it as a vaudeville resort. The cause of the failure was the attempt to revive old-time stock business. The company was very weak—not at all adequate to the plays presented. Colonel Wood goes to New York to manage the Cosmopolitan. Emmett expects to reopen the house on June 16.

John G. Wilson and Frank Mayo, co-laborers on Nordeck, were called before the curtain on Sunday night.

Claire and the Forge-Master is having poor business at the Grand Opera House. The Merry War ditto at McVicker's. The T. P. W. Minstrels opened to a crowded house Sunday night at Hooley's.

Business is good at Coup's Museum, where Princess Toto was put on Monday night. The Burr Oaks company returned from St. Louis and opened Monday night at the Criterion to a fair house. Monte Cristo opened at the Academy to a well filled house. The Leon-Cushman company are having middling business at the Standard.

Hub Notes.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, May 28.—Good houses on Monday night greeted Wallack's Theatre company at the Park in Lady Clare, The Drunkard, at the Boston Museum, and Peck's Bad Boy (for Charles J. Rich's benefit), at the Howard Athenæum. Bijou literally packed second week of Shipped by the Light of the Moon.

Frank H. Childs, the polite chief usher of the Park Theatre, will have a benefit June 23, when the Bates Opera company will appear in The Chimes of Normandy. Mr. Childs is the personification of politeness, and if all to whom he has spoken a pleasant word remember his uniform civility and attend on this occasion, the house will not be large enough to hold them.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, May 28.—Olivette at the Leland on Monday and Tuesday nights attracted packed houses. This is the second week of the Bennett and Moulton company and entire business has been large. The Baby Show at Music Hall attracts many people, and all kinds and classes of infants are on exhibition. Frank Karrington is at his home here. Also Clara Spence. Levantine and Jacobs will become partners on August 1.

PROVIDENCE, May 28.—Large audience Monday night at the People's Theatre to see Flora Myers, A. W. Purcell and company in Enoch Arden. The Boston Museum company in The Guv'nor, at the Sans Souci Gardens, drew a good house. Theatre Comique full, as usual, on a Monday night.

PITTSBURG, May 28.—Rain did not dampen the ardor of Jumbo Davis' admirers. He drew a good house at the Opera House on Monday night. Library Hall is closed this week. Kuster and Bial's troupe opened at the Academy to a well filled house. The Imperial Dragon troupe and the Martens Family form part of the troupe. There is a falling off in the attendance at the Museums, caused by the heat.

Clara Morris' Health.

Clara Morris' four weeks' supplemental season has ended and she has returned to New York. Manager Frank Goodwin says that her business has been uniformly large. Were her physical condition better she could have played a continuous tour with equal profit. But Miss Morris' health continues to be delicate, and she is compelled to divide her time equally between acting and resting.

Mr. Goodwin says that the chances of her going to England this Summer are uncertain. A manager on the other side is negotiating for her appearance there, but his ideas and those of the lady do not chime. He wishes her to make a tour extending over six successive weeks. She desires to play but three weeks, sandwiching a week of illeness between each in order to preserve her strength. Such an arrangement, however, does not suit the foreign manager, as he cannot arrange a route and hire a company with any prospect of profit on the plan that Miss Morris proposes. And so it is likely that the English engagement will fall through, unless some satisfactory dates are made by William Terriss, who was commissioned before leaving America a few weeks ago to make a route through the British provinces if he could do so advantageously. Mr. Goodwin has heard nothing from him yet. If the trip to England is given up Miss Morris will pass the Summer at her country-seat on the Hudson.

She will act alternate weeks next season in her favorite parts if all goes well, but her health is so uncertain that it is impossible to say whether she will be able to fulfill all of her engagements. The old spinal trouble is still present and her nervous system is permanently unstrung. But with care and easy travelling she expects to pull through without accident.

The May Blossom Dispute.

The New York *Star* on Sunday last contained the following article, anent the origin of May Blossom:

"David Belasco is still exercised over the doubts that have been expressed regarding his sole claim to the authorship of May Blossom. Even the excitement of the May party advertisement in the Central Park on Thursday last failed to drive off the phantoms of plagiarism and piracy that stalk grimly at his heels. It cannot be said that Belasco, like the lady in the play, 'doth protest too much,' for until very recently he has maintained a determined silence. This course, pursued by the advice of the Madison Square management, has not, it must be admitted, dissipated the general belief that May Blossom is the product of minds united in collaboration. On Friday Belasco submitted evidence to the writer with a view to convincing him that he, and he alone, wrote May Blossom. He showed five drafts of the fourth act, made previous to the production of the drama. These were designed to illustrate the process by which the piece was developed from the rough to a condition suitable for performance. The first of these is a crude, disjointed sketch, scribbled on the office paper of the Madison Square Theatre. It contains very little dialogue, merely outlining the situations and suggesting the stage business. The second draft is a trifle more elaborate. It is written on the same style of paper, and bears the marks of haste. The speeches are set forth in full. The third, fourth and fifth copies vary slightly. Except for alterations and interlineations devised to quicken the action and strengtaen the dialogue, they are similar. The fifth copy is identical with the prompt-book of the fourth act as it is now played, with the exception of a few 'cuts' and emendations. Now, these copies, while they show the method by which the fourth act of the play was perfected, could not be accepted as proof of originality in a court of law; but the first draft might be a compilation from notes furnished by Belasco's disputant or a literal copy of the MS. he alleges to have made. The act in question is the one that Howard Taylor asserts he prepared in its entirety. Mr. Belasco is perplexed, annoyed and worried over the suspicions that have gained currency. He thinks that it is unjust for people to expect him to rush into print with denials; he avers that the burden of proof rests upon his accuser. 'Taylor never gave me a hint or a scrap of paper for May Blossom,' said he. 'I was friendly with him when it was being written, and I talked to him freely about the pot, the characters and the situations. I worked a year on the piece, and I can bring fifty people to witness that they saw me preparing the MS. in the office of the Madison Square. Taylor's story is made out of whole cloth. He has been put up to the job by an enemy of mine named Herne, and he relishes it because the notoriety acquired in connection with my play and my name will help him to find a market for the trunkful of worthless plays that he has spent several years in trying to sell. Why don't he bring proofs to back up his claims? Thus far he has merely written letters to the dramatic papers. A specimen of his mendacity is the assertion that he wrote the Lullaby which is printed on our programme. This was written and composed by Frank Howson, the musical director of the theatre. I put forth no claim of originality in the plot of May Blossom. I used material that was probably used before, and some of the parts resemble those in another piece of mine, called Hearts of Oak. But the treatment of the story, the construction, characterization and language are mine, and mine alone. It seems hard that the absurd allegations of a man who possesses insufficient ability to evolve a play like May Blossom should be credited by sane people. I do not propose now to establish my truth, but to expose Taylor's falsehoods and malignity.'

"Unquestionably, if Taylor's claims are baseless, Belasco is a much-abused man. However, until satisfactory evidence is adduced by one or the other, it is impossible to reach a satisfactory decision. If Taylor wrote May Blossom, Belasco is a villain; if Belasco is the sole author, Taylor is a perjurer. That is the whole business in a nutshell. Let us hope that the right man will get his dues and the fraudulent party be pilloried as he deserves. We have our own opinion, but we do not think it advisable to prejudice the cause of either contestant by expressing it while the present uncertainty prevails."

Yesterday the appended letters, concerning the statement of Mr. Belasco to the dramatic editor of the *Star*, were received from Howard Taylor at this office:

NEW YORK, May —, 1884.

Editor New York Mirror:

DEAR SIR:—Since Mr. Belasco has been pleased to lay before the New York *Star* with a very "original" explanation of his connection with the authorship of May Blossom, and as his "explanation" is teeming with misrepresentations from beginning to end, I propose, in justice to myself as co-author of that production, if you will grant me the space, to refute his assertions and give to the public a still plainer statement of the origin and development of the play than was contained in my card in a recent issue of THE MIRROR.

Mr. Belasco says:

"Taylor never gave me a hint or a scrap of paper for May Blossom."

This Mr. Belasco knows to be an unpalliated falsehood; for, *in the presence of his wife*, in his room at his residence on Twenty-fourth street, I handed him the manuscript of the acts as I finished them, and before the lady, in a subsequent interview, he expressed his enthusiastic approval of my work. If Mr. Belasco has not stultified himself in the above assertion, I do not know the meaning of the word. Frequent interviews between Mr. Belasco and myself took place in presence of his wife, always at their apartments, and occasionally all three would argue the feasibility of this and that scene and situation. On one occasion Mrs. Belasco will remember that a certain scene was materially altered by her husband and myself, and I appealed to her to act as woman's judgment upon several points in May's position as a wife and mother. If she so desired, Mrs. Belasco could affirm my assertion that *all* the acts of the play came from my hands, developed from the skeleton Mr. Belasco furnished me, excepting the last act, which I here emphatically assert I wrote complete, without Mr. Belasco's assistance, he having acknowledged that he was unable to proceed further with it, not knowing how to bring the play to an end. While I am reluctantly compelled to use Mrs. Belasco's name in this controversy, the positive falsehoods of her husband leave me no other alternative.

Mr. Belasco says that he "can bring fifty people to witness that they saw him preparing the manuscript in the office of the Madison Square Theatre." Will these same fifty people swear that Mr. Belasco did not either copy in his own handwriting the acts that I wrote, or memorize them sufficiently to suit his purpose, and there, in the presence of these fifty people, put down the various speeches, scenes, business, etc.? To a professional, who is accustomed to memorizing, this would be a very easy thing to do, particularly where he is absorbed in the theme.

Again: "He [Taylor] has been put up to this job by an enemy of mine named Herne."

Mr. Belasco's line of defense is certainly amusing. I have not seen Mr. Herne for three years, and have had no correspondence with him upon the subject.

While Mr. Belasco has cunningly evaded the positive statements made in my communication, and devoted his "explanation" chiefly to personal abuse, he asks why I don't "bring proofs to back up my claim?" While I am able to do so, I might suggest to him that the best and most potent proof of my connection with the authorship of the drama is the manuscript which he knows to his heart I furnished him, in presence of his wife, *if he will kindly endeavor to produce it.* True, he may since then have mislaid it, or it may have conveniently found its way to some kitchen range. These things do occur sometimes; but to strengthen my statement, and to refresh Mr. Belasco's memory (which has betrayed him in many instances in this controversy), I would beg to ask him if he forgets having furnished me the blank paper upon which I wrote the acts? This *simple* fact reminds me that I have still a quire or so of the same paper left, which I presume I should return.

In addition to the card of Miss Morris, I would beg to call Mr. Belasco's attention to a conversation held near the Madison Square Theatre one evening last autumn, in presence of Mr. Byron Douglass, late of Edwin Booth's company, during which he (Belasco) confessed that I was writing a play called May Blossom, and he had no scruples in talking glibly about the various scenes, situations, etc., and expressing himself delighted with my work. Mr. Douglass is at present in the city, and lives but four doors below Mr. Belasco on Twenty-fourth street. I have no doubt the gentleman would be willing to refresh Mr. Belasco's memory upon the subject, if he so desires.

I might state, *en passant*, that while writing the piece, I mentioned the fact to Professor De Mille, of the Madison Square staff, one day in front of the theatre. If the gentleman's memory is good, he will remember the circumstance.

Mr. Belasco disputes the assertion that I wrote the "Lullaby" which is nightly printed on the programmes. Again I would refer him to my manuscript. Mr. Howson may have composed the music, but the verse is original with myself. I would be dull indeed if I did not recognize my own words.

The only true statement so far that Mr. Belasco has made is, that "he puts forth no claim to originality in the plot of May Blossom." This, however, is a direct denial of his previously published statements, to the effect that he was the originator of everything connected with the piece. Mr. Belasco should remember these little things. Sometimes they act as a boomerang. He confesses also to "having used material that was used before," yet before Mr. Herne discovered this fact and the source of the plot, and made it public, Mr. Belasco told me it was his own. Another strange discrepancy. Mr. Herne's *expose* of Belasco's plagiarism was backed up by such incontrovertible proof, that the "new famous author" was forced to a confession of his theft. Let him assert his manhood, and honestly tell how and by whom most of the dialogue and the chief scenes and incidents of May Blossom were written. He needn't make it public, but let him whisper it gently in the M. S. managerial ear, so as to redeem himself in their esteem. Besides, they may excuse him for his folly in trying to gain a reputation through the brains of others.

At present, in general judgment, Mr. Belasco's position is silly and defenseless. I do not certainly envy him. In combatting my statements he has advanced neither proof, logic nor sense, but with characteristic persistency has maintained the falsehoods he uttered at the inception of this controversy. With such a person it is useless to argue, and with the rust upon his conscience, it is no wonder that "the phantoms of plagiarism and piracy stalk grimly at his heels."

Respectfully yours,
HOWARD P. TAYLOR.

NEW YORK, May 26, 1884.

NEW YORK, May 27, 1884.

Editor New York Mirror:

DEAR SIR:—After reading the article in the *Star* of Sunday last, I feel called upon to dispute the statement made by Mr. Belasco, viz: "That Taylor never gave me a hint or a scrap of paper for May Blossom." Mr. Taylor and myself boarded in the same house last Fall, and as I was interested in dramatic affairs, and being in the profession, he volunteered to show me one evening a skeleton of a play which he told me Mr. Belasco had given him to put in dialogue, and so on. From that time I became interested in it, and as fast as Mr. Taylor would finish an act he would read it to me, and we would make suggestions together. Particularly do I remember the negro character, for being a Southerner, I felt anxious to have the dialect satisfactory. Mr. Taylor finished up the four acts, and after delivering them to Mr. Belasco he informed me that he (Belasco) had expressed himself as highly gratified, and would recompense him handsomely when it was produced; indeed, from what Mr. Taylor told me, I was led to believe he would have an interest in the play.

I was quite amazed, after Mr. Taylor left for California, to see that Mr. Belasco had advertised himself as sole author, for I felt certain that Mr. Taylor was entitled to the credit of authorship, at least of the dialogue and many of the scenes and incidents. Mr. Taylor told me, after he had finished the third act, that Mr. Belasco was somewhat puzzled how to end the play, and requested him to finish it, furnishing him with no manuscript, and the entire fourth act, I am convinced, was written and conceived by Mr. Taylor.

Let me add that I have no interest in the piece, individually, only in the name of justice and personal friendship for Mr. Taylor. I am prepared to take oath, if required, that the above statements are correct. With the hope that Mr. Taylor may receive the true credit of authorship to which he is entitled, I subscribe myself, very truly,

KATE MORRIS,
No. — West Forty-third street.

The foregoing letters were read to Mr. Belasco last evening by a representative of THE MIRROR.

"Have you anything to say, Mr. Belasco, in reply to Mr. Taylor's statements?" he was asked.

"Only this," replied the author excitedly, "that they are separately and collectively entirely false! Dr. Mallory has offered me $10,000 for my interest in the profits of May Blossom next season on the road. If Mr. Taylor can prove that he wrote the play, or helped me to write one word of it, I will promptly hand him over that amount."

An Insult Avenged.

In the last issue of THE MIRROR was published an account of the differences of Messrs. Aschbach and Wartegg at Bethlehem, Pa. The final notes of this musical war sounded on Monday in that town. An attachment suit was brought by Titus d'Ernesti, formerly pianist with the Minnie Hauk Musical company, against F. H. Wartegg, manager of that company, for the sum of $100 for extra work done in writing the orchestral score for several pieces of the opera Carmen. The final hearing was held Monday afternoon at the office of Justice Fradeneck. Robert L. Cope appeared for the plaintiff and W. E. Doster for the defendant.

During the taking of the testimony in the case, both plaintiff and defendant became greatly excited. At one time d'Ernesti said to Wartegg "If you say I am incapacitated, you lie, and if you're a gentleman you will meet me after this trial is over outside the Justice's office and we'll fight it out." Wartegg laughed very scornfully. D'Ernesti then said "You laugh, you impudence. I want you, Mr. Justice, to make him stop his laugh." The Justice called order, and silence reigned.

After hearing the testimony the Justice reserved his decision until 9 o'clock next morning, when he gave judgment in favor of d'Ernesti in the sum of $70 and the costs. D'Ernesti left town for New York, and Wartegg set sail yesterday with Minnie Hauk for Europe.

The suit grew out of the dismissal of d'Ernesti from the company when it performed at the Bethlehem Opera House some weeks ago, for his refusing to play the piano because it was in the orchestra and not on the stage. D'Ernesti claimed he was an artist, and would only play on the stage.

The Railroad City.

Manager W. E. English, of Indianapolis, who has just been seated in Congress, arrived in town on Sunday, but did not appear on the Square to receive the congratulations of his friends until yesterday.

"I am the only theatrical representative in Congress," said he, "and during the past season have transacted all my business with Indianapolis by wire. When the attractions are secured my manager can attend to the rest. We are now closed, but open about Sept. 1. I have booked some good attractions, but I am taking it easy, as I have determined to play no company unless they fill the contract to the letter. I have suffered, with other managers, from non-fulfillment of agreements. It is one of the disadvantages of the combination system."

"Are you discriminating very particularly the attractions for next season?"

"Yes. I think that the feeling in our part of the country is now against heavy and melodramatic pieces. We have had a surfeit of them, and I am looking for lighter style entertainment. More comedy is wanted. There are only two legitimate theatres in Indianapolis—Dickson's Opera House and mine. There are two variety houses."

"How did you find the results of last season?"

"Not as good as in former years."

"When do you leave New York?"

"I shall be in New York every Saturday until Congress adjourns. After that, until December, I will devote all my time to the theatre."

A Queer Affair.

A few weeks ago C. M. Roberts, manager of A Mountain Pink, came to New York. His visit was chiefly for the purpose of securing a star to head his organization next season. Among others that he approached with offers of engagement was Amy Lee, the daughter of Mr. and Mrs. Harry Watkins. She was delighted with his description of the part and his glowing pictures of the wholesale manner in which he would advertise her. Terms were broached and proved satisfactory to both parties. Thereupon a verbal agreement was made. Mr. Roberts, who talked grandiloquently about his resources and those of his backer, a wealthy publisher, promised to send on the contracts signed by the latter from Chicago.

Mr. Roberts was short of funds, and just for "accommodation" he borrowed $30 from Mr. Gale, of Gale and Spader, the dramatic agents, and left town. Miss Lee received a letter from him a few days after saying that he had been delayed in reaching Chicago, but to give herself no uneasiness regarding the contracts, as they would be mailed to her very shortly.

"That was three weeks ago," said Miss Lee to THE MIRROR reporter, "and I haven't heard a word since from Mr. Roberts, and the contracts have not been forthcoming. I have written him several letters asking what was the matter, but he has disregarded my inquiries. I first learned that he had engaged Ada Gilman for the part I was to play through an item in a late issue of THE MIRROR. It appears to me that Roberts has acted dishonorably toward me and has been guilty of very unprofessional conduct. Shall I litigate in the matter? No; I think not. It would be too much trouble and waste a lot of time. But I think people should know how much reliance to place on Roberts' word."

Professional Doings.

—Miles and Barton have leased the Boston Bijou Theatre for the Summer.

—Al. Lipman left for Boston last night to join the Wallack company at the Park Theatre.

—Louis Mossen has been appointed stage manager of the Madison Square for next season.

—The children engaged in May Blossom will attend the next Madam Piper matinee in a body.

—Charles Collins, of the Union Square company, has been engaged by Lawrence Barrett for next season.

—Oliver D. Byron and wife, E. E. Kidder and wife, and several other professionals sailed for England yesterday.

—Well-Fed Dora will be withdrawn from the Fifth Avenue on Saturday night. At least it was so rumored yesterday.

—Louis Zwisler will remain as treasurer of the Fifth Avenue next season. He has been with John Stetson many years.

—Arthur W. Tams has been engaged by Miles and Barton for next season at the Bijou.

—J. N. Slavin is organizing a company to go to the West Indies for twenty two weeks and play popular comic operas.

—Horace Richmond and other Cyclones of the Steiner ilk have arrived in town from St. Louis. The Cyclopean in Newark next week.

—Callender's Minstrels opened at the Standard Theatre, London, on Monday night. They had previously been performing at the Holborn Theatre.

—Harry Sargent has charge of Sara Neville's benefit performance that takes place today at the Star. The proceeds will be given to Goldberg, the crazy magician.

—Charles Barbe goes out next season with D. A. M., playing Ambigue. He was with the Tourists and Stranglers of Paris the past season. Strictly Business, After the Opera and a new piece have been added to the Gaiety company's repertoire.

—A brute named Keller exhibited two Flathead Indians in Pittsburg last week. The show did not draw, and Keller skipped with the "squaw." The destitute "brave" left behind exposed the trick. He said he was a mulatto and the girl a quadroon. Keller had their front teeth extracted and inserted a tusk on each side of the mouth. He then shaved their heads.

—Frank M. Wills played Gretch in Well-Fed Dora during the Philadelphia engagement and also last week. The management endeavored to secure another comedian to play the part, as Wills objected to sing the verse ridiculing the Bijou production, Bluebeard. They could not get a comedian to take the part, but Wills declined to continue, as his salary had not been paid, so George Kyle was given the part.

Amateur Notes.

Helen Russell is re-engaged at Wallack's Theatre for next season. Her husband, Mr. John Hatfield, is at present the juvenile actor of the Amateur League. His appearance is favorable, and when he gains confidence he will be enabled to do himself more justice.

A brother of John Howson, who has been figuring in Brooklyn theatricals, contemplates a professional appearance.

A majority of the amateurs on the local stage are not as wealthy as is generally believed. They commence in a modest way in order to effect later an entrance to the regular boards.

F. F. Mackay has "coached" successfully during the season all of the performances of the Harmony Club.

An entertainment in aid of St. Mary's General Hospital was given by the Melpomene Society at the Brooklyn Academy of Music, on May 23. A comedy called Enlisted was presented. The Amaranth Amateur Orchestra discoursed with their accustomed skill during the intermissions.

A. R. Whytal is doing important work at the Boston Museum. Last week he appeared in the leading juvenile role in Edgewood Folks, and also as Captain Hawtree in Caste. He remains at the Museum for two years.

J. E. Kellerd is at present in the support of Handmann.

Several amateurs have received proposals this week from a well known manager to travel with his combination next season.

Amateurs, as a rule, do not take adverse criticism kindly. When justly given, it is the only road to improvement.

Esmeralda, by the Gilbert; Led Astray at the University Club Theatre; Much Ado About Nothing, by the Kemble, and Damon and Pythias, by the Amateur League, were among the most meritorious performances this season.

The Yale Glee and Banjo Club will give an entertainment to-morrow evening at Chickering Hall. It will be in aid of the Yale College Boat Association. The students will participate in the programme.

G. De Cordova has been re-elected President of the Kemble and E. M. Munoz has been made Vice-President.

The Amaranth has chosen M. F. Lawrence for President and T. A. Quinlan for second duty.

Charles H. Parsons will again officiate as President of the Amateur Opera Association.

R. C. Hilliard is at the head of the Gilbert.

The University Club Theatre will have better accommodations next season in the stage department. The Lexington Avenue Opera House will also be obliged to make numerous improvements to compete with the new Amateur Opera House in course of construction.

Wallace Grant, of the Amaranth, Mr. Davis, of the Kemble, Eleonor H. Boyd, of the Gilbert, and Robert Sale Hill, have all appeared professionally.

Eleanor Trafford has not yet completed arrangements with the Only a Farmer's Daughter company. She would be an acquisition to some good company.

Letters to the Editor.

PAYING THE PIPER.

Editor New York Mirror:

DEAR SIR:—The many kindnesses I have received from your paper gives me courage to address you, not unwisely I hope, in respect to a notice referring to me in this week's issue. You say I have gone back to open "satisfied with my flight in emotional drama." I am not satisfied, dissatisfied nor discouraged.

If I had succeeded in my flight it would have been a miracle. Still I hope to profit by my failure, which gave me experience that no manager would. I am convinced that *this kind* will benefit by the orthodox physic. For my return to singing I am simply going to pay the piper. I have had my dance.

One more observation and I bid you farewell. I have made a worse failure in a musical piece through stage fright than I did in my last venture, but I was much praised and my shortcomings, albeit produced by nervousness, were unnoticed. I presume this was from kindly memory of some good things done before. I do not believe any one who succeeded can avoid a failure. I take my failure as a lesson and a hope. I believe you will not blame me, and when you see the world I hope some day to show, I know you will credit me with my honest ambition. Faithfully,

SYDNEY DOWNS.

HAVERLY IN LONDON.

LONDON, May 10, —

Editor New York Mirror:

My DEAR SIR:—If ever a city on earth has been billed, that city is London. You can't turn but "Haverly's Minstrels at Drury Lane, May 31," stares you in the face. I have put out [illegible] lithographs and wall-paper beyond compute, and we will do a great trade. We are the first to invade Old Drury—the National dramatic cradle—and the aforesaid "cradle" will get a lively shaking up.

Latta is doing poorly, so is Barrett. Indeed his business is simply vile, although he has been well worked up at home. The Callender Minstrels are doing very badly, although the show is good. Reason: poor theatre, very unpopular and in a bad locality.

I had the great pleasure of purchasing a copy of THE MIRROR at a kiosk on the Boulevard des Capucines in Paris last Thursday, and it was gratifying to find the stand-by on sale in the "home village of the world." With best wishes I am, ever yours,

KIT CLARKE.

The Gay Capital.

PARIS, May 12, 1884.

There has been a revival (*reprise*) of Lecoq's opera bouffe, Le Jour et La Nuit, and, as it is a composition of far more than ordinary merit, it deserves more than a mere passing notice. The play was originally given at the Nouveautés, where it had a long run, and has now been transplanted to the Folies Dramatic, which is a far more commodious building, with almost the original cast of comedians. There was a full house on the first night of its presentation to the new quarters, and the audience was as enthusiastic as could be desired. The plot is much more amusing than is usually found in comic opera, while the music is simple, sparkling and pleasant. The duo of the lark and the nightingale is beautiful, and the same may be said of "Pauvre, Ma Belle;" the prayer, "O, Grand St. Michel!" the duet, "C'est le Jour, c'est la Nuit," and "Qu'on m'apporte mon paravol." M. Brasseur and Mlle Ugalde are two of the leading artists of the Nouveauté, but as they are not in the cast of Babolin, which is at present running at that theatre, they both appear at the Folies, and, as a matter of course, do their work well. Not many years back, the production of this style of piece was so great that it appeared that nothing else would suit the Parisian taste; but composers are turning their efforts to a higher class of music, and are gradually educating the people up to their standard. The Opera Comique, which was almost deserted for so many years, has taken a prominent place amongst the theatres of the city, mostly by producing operas of which Carmen, Lakmé and Manon are fair examples. Carmen, when first brought out, a dozen years since, did not receive the kind reception it really deserved, and the shock caused by its failure occasioned the deplorable death of its talented young author, Georges Bizet. His short life is a sad example of the disappointments and sufferings of a man who is dependant for his fame upon the caprices of theatrical managers and a prejudiced people. There were few buffets he did not receive, and the final reward of glory came so late that it could only adorn a tomb. Carmen has steadily advanced in popularity and is now recognized and admired by almost every lover of music; the song of "Halte-la, qui va la?" has never been surpassed.

The Roi de Carreau, the comic opera which made such a hit in the early part of the season, will be revived this Summer at the Folies with almost the original cast. M. Brasseur, of the Nouveautés, has an interest in this theatre, and that accounts for the production here of these pieces, which have already been made so familiar to the patrons of the other house.

The *reprise* of Lakmé at the Comique, with Van Zandt in the title role, is a great success, and all the journals are filled with her praises. At the conclusion of her song, "Dans la forêt pres de nous," the whole audience rose spontaneously, even the orchestra joined in the overwhelming applause. Our two Americans, Nevada and Van Zandt, have set Paris by the ears, and are to-day the two best known individuals in the city; President Grevy and Jules Ferry are nowhere in comparison.

Yesterday afternoon Mr. Cumberland, in the presence of a select company of invited friends, gave a convincing proof of his ability in the art of thought-reading. Shortly after 4 o'clock M. Charles Garnier, the architect of the Grand Opera, accompanied by the Prince de Sagan and the Count de Portalis, started from the Hotel Continental with a gold pin taken from the head-dress of the Countess de Portalis, which was to be secreted some place within the distance of a kilomètre. The gentlemen having hidden the pin, and left it in charge of Count de Portalis, returned to the hotel, where Mr. Cumberland was awaiting them. His eyes were then bandaged, and his right hand connected by means of a small cord with the left hand of M. Garnier, whom he conducted, followed by a small crowd, directly to the chosen spot—the first tree of the first row in the Tuileries Garden facing the Rue de Rivoli. His discovery of the object was greeted with loud exclamations of surprise, which quickly brought together from all parts of the enclosure a large number of people, apparently ignorant of the nature of the experiment. M. Camescasse, the Prefect of Police, was among those who were present at this curious illustration of a curious power, and will probably employ the gentleman for the purpose of recovering stolen property.

Yesterday a concert at the Trocadéro, at which a number of the leading artists from the various theatres in the city appeared, in aid of an infirm and blind pianiste, although well attended was not so crowded as one would have expected. An excellent programme had been prepared by the committee and it was successfully carried out. Mlle. Duval sang two songs with great taste, which were enthusiastically received. Another very interesting item on the bill was a comic sketch given by the author, M. Géo, entitled "A Fair at Fouilly-les-Panais," at which the company of local pompiers (firemen) was splendidly imitated. Mr. George McMaster played the organ and was applauded at the close of his "Gavotte de Mignon." He gave as an encore "Fantaisie-Mauresque" of his own composition, with great success.

To-day at two o'clock was given a grand concert at the Cirque d' Eté, under the patronage of Gounod, the composer, for the benefit of the popular libraries founded by the Société Bibliographique. The programme included many selections of the highest merit. The first number was the overture of "Ruy Blas," executed by the orchestra directed by M. Ed. Colonne. Chopin's "Polonaise for Piano and Violoncello" was played by Mme. Annette Essipoff and M. J. Delsart. Mlle. Nevada sang the famous air of "Mireille" and the "Chant de Mysoli" by David. The orchestra gave Gounod's "March Funebre d'une Marionette." The duo "Pré aux Clercs" was sung by Mlle. Legault and M. Quirot. Instrumental pieces by Chopin, Thomas, Berlioz, Mendelssohn, Massenet and Bizet were also splendidly rendered.

The mansion of Mme. Auberson, in the Avenue de Messine, is one of the most charming in Paris, and it possesses one attraction which it would be hard to find elsewhere. Mme. Auberson has a complete little theatre in her house, which is so complete in its details that even the Comédie Française might play and feel at home. The pretty auditorium was filled on Saturday evening last by an assemblage to witness La Comtesse d'Escarbagnas, with the charming hostess in the title rôle. The piece is familiar to the patrons of the Français, and the performance of the other evening would not have disgraced the artists of that well known establishment. The cast was admirably made and none of the amateurs have unpretentiously made mistakes in not having chosen the stage for a profession.

The following list gives the name, cost and date of erection of a number of the most celebrated theatres in Europe, viz: The Stadt Theatre at Leipsic built in 1868, cost $4,250,000. The Court Theatre at Dresden was built between 1837 and 1841 at a cost of $950,000, but was burnt down and rebuilt between 1871 and 1878 at a cost of $1,250,000. The Theatre du Chatelet in Paris, built between 1860 and 1862, cost $600,000. The Comic Opera House in Vienna, built between 1867 and 1874 cost $1,500,000. The Theatre Lyrique in Paris, built between 1862 and 1865 cost $400,000. The Imperial Opera House in Vienna, which took from 1861 to 1869 to build, cost $2,500,000. Finally the Grand Opera in Paris, the building of which occupied from 1862 to 1875, cost $6,000,000.

The Bouffes, where they play the broadest of farcical comedy, and keep it up all Summer, have now in active rehearsal a new piece, by Hamien and Augey, entitled Tout au Plaisir. The title All for Pleasure should catch the French, as that, and the fleecing of unsophisticated tourists, seems to be the chief end of their existence.

Most of the theatres are taking up old successes. Judic's season of sack-cloth and ashes for her dear departed seems to have been of short duration, as the Variétés announce the *reprise* of Lili on the 15th instant. Their season closes on June 1, and they have not yet informed the public of the nature of the new piece with which they will open the Fall campaign.

A number of people on the stage are presented in this year's Salon. Mmes. Reichemberg, Brindeau and Zucchi are shown on canvas, and Mmes. Bernhardt, Deroms-Devriès, Kolb, Chartier and Rosita in cold marble. Henri Scott, the well-known artist who has just died, sent to the *Vie Moderne*, an illustrated paper, the last illustration he ever drew. Underneath it was the title "My Tomb," and it appeared in the paper the very day of his death. Duchesse Martin is the title of a new one-act comedy, by Meilhac, which will be given at the Française on the 16th instant. It was originally announced under the name of Autre Temps. Hans Hillow has introduced a new feature into his concerts. In the *adagio* of Beethoven's Ninth Symphony he has the hall darkened and frankincense burned. The new musical drama of Joel has been cast at the Italiens, and will probably be produced before the season closes. Johann Allinger, the Barrabas of the Oberammergau Passion Play, died recently at the age of seventy-one years. Edmund About has just returned from Algeria, and is enthusiastic over what he terms "the other France." Victor Capoul, who has been with you during the past Winter, is back in Paris. There is talk of an approaching marriage between M. Sellier and Mlle. Richard of the Opéra.

The following are the echoes from the Boulevard:

Actors separating at the close of the season: "Well, where are you going?" "Oh! I'll go to Monaco and Monte Carlo." "How long will you stay?" "I'm not sure [looks at his pocket-book], but anyhow 1500 francs worth."

Another:

George says, "I am going to Italy and Egypt; will you come with me?" "No, thank you, I prefer to see those places in a stereoscope—there are fewer fleas."

Jacques meets a lady who is not very young, but who insists upon his accompanying her home. "What for? Do you wish to introduce me to your grand-daughter?"

At the salon:

"Not a bad picture that!" "Pooh! pretty good in composition, but the lights are very bad." "Well, what of that? Perhaps the oil was poor!"

MENTOR.

Operti's Troubles.

Things are not so pleasant as they might be in the Well-Fed Dora company. Signor Operti, the late musical director of the party, is greatly incensed at the peculiar treatment he has received from the managers. He says that he was engaged by Goldchaux, the costumer, and Sydney Rosenfeld, proprietors of the burlesque, to arrange the music for the piece and conduct the orchestra during the recent Philadelphia engagement. Operti performed his duties satisfactorily, but he was paid no money. After repeated applications he alleges that the managers at last gave him a check drawn on the Metropolitan Bank. The institution suspended about this time, but finally the check was returned to the musician, crossed "no funds." Meantime Edward L. Rice had acquired an interest in Well-Fed Dora, and he undertook to fix things with the Signor by giving him four notes, payable in four consecutive weeks, for the amount of his claim. Two of these, though overdue, are still unpaid.

Operti is not in the pleasantest imaginable frame of mind, for his late employers continue to use the music and band parts that he arranged. His choler, however, finds some alleviation in the report that a majority of the Well-Fed Dora troupe have not received salaries for some time. Rice is a curious man. He is usually backward in meeting his obligations in whatever enterprise he undertakes, and yet he experiences no difficulty whatever in engaging actors. They know that contracts signed with this man's name are fatal as well as fascinating, but that makes not the slightest difference. He has repeatedly sunk out of sight, but has as repeatedly risen again to perform another somersault. He is an extraordinary example of the lengths to which a theatrical man can adventure without capital.

Charles Sutton, Charles Kent, Willie Royston, T. J. Martin, John J. Williams, Fred P. Burton and R. C. Hudson, and Mary Newman, Belle Bailey, Marion Fisher and Winnifred Sweet form the organization known as the Idle Hours company, which opens its third Summer season at Lake George on June 15.

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